

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



CLARKE GANCE.



New Yorkers never had such a bunch of good things to select from at the theatres as just now. Certainly the play crop is not a failure this year. The branches are rich with plums. There is romance in plenty, historical novels in stage form, melodrama, burlesque—everything the heart of the theatregoing crank can long for. All along Broadway the bulletins tempt us with their offerings. It is a question of which to choose. We may be educated, shocked, made tearful with woe or made merry with joy.

The Matinee Girl has been doing the burlesques faithfully for the last week or two, with extravaganzas and musical burlesques thrown in, and when every place else was closed she has dropped in to the continuous. As a rest cure and remedy for tired feeling, T. Willies, or any other of the hundred and one affections that beset the New Yorker suffering from too much of the strenuous life, a course of these amusements beats Lakewood, Bermuda or Hot Springs.

After three days of burlesque and sketches, where people sit down on red hot stoves to read love letters, the serious things of life—or what seem like the serious things—merge themselves into absurdity.

Who can watch Willie Collier gravely putting salt in a cocktail and reflect on the bills that are coming due? Breathes there one who can observe Otis Harlan skipping idiotically about with red Arab trousers and a fur muff and boa and can be smitten with the fact that life is real and earnest?

Sometimes when we take that high and mighty upstage tone that we all drop into once in a while when discussing things theatrical we actually begin to believe that the absurd things, the silly farces and sketches and the songs and dances, are really beneath our serious attention. The fact is they do more good than all the old-fashioned blood and thunder tragedies and melodramas that ever our grandmothers wept through.

One plunges into a playhouse with a hundred and one pet bothers, from corns to despised love, and in a little while the too tightly strung nerves begin to relax—that potent tonic, laughter, works its way up to the special brain cells where we keep our troubles so strictly imprisoned that they can't get away from us, and presently the germs emerge by way of tears from our eyes—only they are tears of laughter. And presently we recollect that we have been wasting good minutes and hours of the bright, beautiful, splendid life that we are gifted with in worrying over things that will be as nothing in a week or a month at most.

That's why the absurd plays are so well patronized in New York. All around the audience at The Girl From Up There the other afternoon one could pick out tired people who were being cheered and taken out of themselves by the spectacle of a young lady stepping from a cake of ice to do a little turn before she resolved herself into an icicle.

Virginia Earle and Edna May, both of whom are in "The Girl," are two young women as different in type—physical and mental—as it is possible to imagine. Miss May is the very first proud, haughty, icily null girl we have ever had in a musical comedy. This is the secret of her charm. She is different from all the others. A girl with a naturally sad, almost suffering face, who knows enough to smile prettily and walk with a stately and statuesque pose of the head even when the funny man is directing his quips and jests at her, is a novelty.

Miss Earle, who was never known to disappoint in any part that has ever been entrusted to her, is the artist of the combination and makes an uninteresting part so charming with her own personality infused into it that one enjoys the moments that she is on the stage and welcomes her return. Then she offers such a contrast to Edna May's Christmas card type that there can be no clash between the two. It is a perfect balance.

I can fancy a pretty play that could be written for Miss May in which, instead of stepping from a cake of ice, she would emerge from a stained glass window to the tune of organ music, later on to do all the wicked little stunts that she performs so demurely.

With that face of her's—where did she get it, I wonder? They say she comes from Syracuse, but she looks more like a native of Paradise—she would fit in beautifully to a halo and stained glass costumes.

And talking of falling heir to all sorts of features to which one has no right, a friend of

the Matinee Girl's who possesses a decidedly, intemperately and unblushingly *retrausse* nose told of meeting a noted artist at a dinner party recently.

"All during the evening," she said, "he kept looking at me so intently that in any other person it would have seemed decidedly rude; but, of course, when an artist looks at one that way it is different. I tried to act as though unconscious of his gaze, but he kept his eyes fastened on me. Later in the evening I was sitting with him in the conservatory and he kept glaring at me so fixedly that I had to laugh. Then he spoke:

"For God's sake," he said, "where did you get that nose?"

Clyde Fitch had a box party at one of his own plays the other afternoon and applauded the players very heartily. I met him years ago at a pink tea in Carnegie Building. He was only an interesting young writer then, but now he owns New York dramatically. While he doesn't exactly fill the long felt want for a great American playwright, he is certainly the most popular American playwright at the beginning of the Twentieth Century.

Captain Jinks was the play, with Ethel Barrymore as the star, and the production has the merit of being one of the neatest little bits of refined comedy and bright dialogue that we Matinee Girls have had done for us in an age.

It seems to have been written specially for us!

The heroine, personated by Miss Barrymore, is an absolutely sweet, wholesome character that every woman actor should see and study. It is a lovely compliment to all the women of the stage, this delicately drawn sketch of a prima donna of the times of the bustle and the chignon.

And there is no doubt that Miss Barrymore is going to win triumphs of the permanent sort in her profession. Her voice, which has been trained out of its early harshness, is now suggestive of Ada Rehan's characteristic purr, and her manner is charmingly unstudied and natural. She wears the very trying togs of the period of the play with a grace that every woman in the audience took off her hat to—for certainly that double curve of the hair arrangement and the gown below the waist is weird. Captain Jinks is portrayed by a very earnest young man who cannot by any means be called a bad actor; but he doesn't suggest the debonaire swell of the time the least bit, and it detracts from the effect of the play to have the heroine fall so completely in love with a person who doesn't seem lovable in the least.

He is supposed to be something of a rake, but he has the manner of a Puritan, and in appearance is distinctly modern, and not handsome enough. The part of Captain Jinks is one that could be made a great deal of. There should be more swagger to it, without overdoing. Certainly the Captain must have been a dashing sort of person. Conscious rectitude is written all over the chappie who plays the name part at the Garrick. He is stiff and timid in his lovemaking when he should be bold and ardent.

And that awful gray suit bound with wide black braid! Did the men ever wear such things? It suggests a song and dance, and ought to be exchanged for some jaunty sort of undress uniform—not technically correct, perhaps, but filling the picture and the imagination of the audience.

Every Matinee Girl wanted to snicker when the gallant Captain appeared in those dreadful clothes. They are impossible! Mary Manning was able to carry off a crinoline in Trelawny and make it charming, and Miss Barrymore carries the bustle and waterfall nicely; but it takes a woman to do things as clever as this.

We are educated up to well dressed men on the stage, and if the fashion of the period was to make a guy of one's self, it is not wise to make a hero a guy as to his apparel in a play where the character is hardly drawn with sufficient force to make the love he inspires understandable.

It is easy to picture a girl falling in love with a handsome hero whose virtues are hidden beneath the bushel of his faults, but when she makes an idol of a somewhat priggish male person who wears queer clothes, has a bad character, and suggests a Sunday school teacher, then it gets a little hazy. The whole building of the piece is too delicate for this flaw.

But it's a charming, delightful little play; one of the sort that a girl can take her mother to see. I am told that the entire Clyde Fitch circuit of plays is just as pleasant a gamut of entertainment.

CLARIE VANCE.

Clarie Vance, the Southern Singer, whose picture appears on the first page of this issue, is perhaps the greatest enigma in the vaudeville field to-day; her peculiar method of delivering con songs in conjunction with her striking personality and magnetic power has been commented upon by the press all over the country, one paper, the Boston *Traveler*, seems to voice the sentiment of all the others by saying, "Her charm is as powerful as it is indescribable." And yet, after a careful study of this artist's work, we find, what? A girl who is the true type of the Southern woman, tall, lithe, graceful, with a dialect which possesses that soft intonation peculiar to the blue grass region, and which cannot be acquired, they say, by those not born in Kentucky. These, together with an expressive face, a winning smile and the knowledge of just what *not* to do when singing a con song, form the chief attractions of this real artist.

THE NEW UPTOWN THEATRE.

John H. Dunsmuir, architect of Grant's Tomb, has made the plans for the new theatre to be built by the Pubst Brewing Company at Eighth Avenue and Fifty-eighth Street, this city. Work will begin, it is expected, on March 1. The theatre will cover five lots and will have an entrance from the Park Circle at Fifty-ninth street. There will be a roof-garden, and much of the upper portion of the edifice will be devoted to bachelor apartments. E. D. Stair has secured a ten years' lease of the theatre, which probably will be named the Pubst.

COURTESY AND THE PROFESSION.

Duty as a rule is a disagreeable word that the majority of people prefer to ignore, even if they must bend to its mandates, but courtesy is a pleasing word, and while its demands may be just as exacting in a way, from an egotistical standpoint, it is far easier to obey. The duty, or rather courtesy, of the theatrical profession to the newspaper man, while sharply defined to the one, seemingly is of little moment to the other. On the part of the one to a certain extent depends the popularity and perhaps the fame of the other.

How eagerly does the professional scan the daily paper for that coveted laudatory notice—and why should it be otherwise? And when it is found, how proudly, blantly, modestly, or, as varies the case, in what a *blase* way it is pointed out to those about and then clipped for the treasured scrapbook. Who wrote it, or why it was written, troubles but little, if at all—it is there, and that is sufficient. If the notice is adverse in any way, if it points out failings, mannerisms, lack of study or education, the brow in too many instances darkens, the paper is cast aside, and the writer either consigned to eternity for a boy, a blockhead or worse, or the ruffled egotism resorts to other means of satisfying self.

Of course, one could hardly expect the subject of a disagreeable notice to respond, and so, incongruous as it might be, heap coals of fire on the author's head, but one naturally would expect that a person receiving a pleasing criticism, whether deserved or not, in the gratefulness of the heart should express appreciation.

But not so. Out of the vast army of theatrical folk touring this country the few who tender their thanks for value in hand and abroad is pitifully small. Pitifully, because it demonstrates a woeful condition of professional courtesy, to say nothing of duty. Pitifully, because the discerning can trace the absence of gratitude and the presence of egotism.

Undoubtedly the dramatic editors of the big city papers are inundated to a certain extent with effusive epistles, but the reason is evident. How about the dramatic editors of the vast majority of smaller cities? How often does Mr. This or Miss That remember the kindly words, or even the helpful ones, when the next stand is made? They both miss that in most instances. The big critics are not the only discerning critics, and many an apt and valuable criticism is born in the obscurity, from metropolitan views, of the provincial press.

If a professional isn't grateful for the notice received, and if it is just one, whether it be in praise or condemnation—for in the adverse ones lurk the seeds for the greatest good—should it not be that person's duty, when courtesy is not a part of the make up, to at least express some acknowledgment to the writer?

The newspaper reviewers, or critics, as one wills, have a thankless task at best. It is their duty, night after night, oftentimes after hours of labor elsewhere, to view this or that attraction, and usually more than one during the same evening, and then to the office to prepare copy. Their duties are necessarily arduous, and the constant round of meritorious and unmeritorious entertainments is wearying, two facts that the entertainer doesn't stop to consider during the perusal of the printed notice. While the newspaper writers may derive a certain pleasure from their work, it is a duty and a thankless one; they are made much of by the company manager—a species of welcome they thoroughly understand; but if they are honorable and consistent they record their beliefs, be they pleasing or displeasing; they assist in making reputations in innumerable ways, and yet those who benefit thereby pass on forgetfully.

There are Thespians and Thespians, and there are obligations and duties, and there is not least of all—the courtesy of gentlewoman and gentleman.

Are the members of the theatrical profession less courteous than those of other professions or crafts, or is it that the glare of the limelight scatters to the four winds the thoughts that prompt the courtesies that make life better and brighter?

—JEREMY A. COLE.

John Turton lending with Rose Melville.

GUNNER OF THE TOWN.

Theodore Hart Noyes' new play for Andrew Mack, Tom Moore, has been completed and adapted.

A divorce was granted in Chicago on Feb. 20 separating Louise Willis Hepner from her husband, William Hepner.

Maudie Reynolds caused the arrest of her brother, Arthur Meyering, in Brooklyn last week, and charged him with stealing nearly \$200 in money and jewelry. Meyering was held in \$1,000 bail for examination.

John P. Wilson, press agent of the San Francisco Tivoli, and Annie Schaefer, non-professional, were married on Feb. 14 at Oakland Cal.

J. Harry Proctor, business-manager with Edward 19402e, is recovering from an attack of mumps and will take a trip to Bermuda for a few weeks' rest and recuperation.

Oscar Hammerstein secured title on Feb. 1 to the West Thirty-fourth Street property upon which he will build his new Drury Lane Theatre. The house may be opened next season with the dramatization of the "Nick Carter" stories.

William Paul and Ethel Gordon were married in St. Louis, Mo., on Feb. 19. Miss Gordon came all the way from Sydney, N. S. W., for the wedding.

Mr. and Mrs. Lee Oram Smith (Florence Rother) have joined Charles N. Holmes' Columbia opera company, opening at Wheeling, W. Va., on Feb. 18. Mr. Smith is musical director of the company.

A catchy march was recently composed by Sherman Swisher for the Curtiss Comedy company band. It is named "The Blanche Hazelton March," after the leading lady of the company.

Arthur Shirley and Benjamin Landeck's play of London detective life, *From Scotland Yard*, will have its first production in this country in April. Frank Sanger, who represents the authors, has disposed of the American rights to the play.

Florence Huntley, who some weeks ago was injured in doing a leap in "the swing for life," scene of *The Great White Diamond*, has recovered and has rejoined the company, assuming her original part of Leda Grace.

Suit has been brought by Mrs. H. C. Danforth, president of the Tuesday Musical Society of Rochester, against Maurice Gran to recover \$700 damages on account of the failure of Madame Schuman-Heink to appear at a concert arranged by the society on Dec. 17, at the Baker Theatre. Mr. Gran's defense will be that a delay of trains made fulfillment of his contract impossible.

An original musical extravaganza entitled *Where Is It*, written by F. L. Smith and C. E. Mosher, was performed for the first time, by amateurs, in Brooklyn, on Feb. 18.

Harriet Goddard, a Boston soprano, made her debut in grand opera last week at Modena, Italy, in the role of Elsa in *Lohengrin*. The Italian critics praised her work highly.

The Northeastern Saengerbund presented last week to President McKinley an elegantly bound volume of German songs. The society also delivered to the German Ambassador a souvenir book containing a prize song and an address printed upon pages of solid silver, which is to be presented to Emperor William.

The benefit for the Missionary Sisters of the Sacred Heart, given at Wallack's Theatre on Feb. 19, netted nearly \$2,500.

John J. McNally's new play for the Rogers Brothers next season will be called *The Rogers Brothers* in Washington.

Paul Steindorff has resigned as musical director with Alice Nielsen and has returned to town.

Michael Angelo Salvatore Mario Valeri was held in \$800 bail for examination in a local court on Feb. 20, being charged with sending threatening letters to Mrs. Martha Hughes Browne and with stealing a \$150 diamond ring of hers.



ETHEL BARRYMORE
In Captain Jinks of the Horse Marines.

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35. The Two Vagabonds (both) direction Mr. and Mrs. Grant Feb. 28, 25.
THEATRICALS: **CITY.**—**SOUTHBURG'S** GRAND OPERA HOUSE: Edwin Strickberg, manager; Park.
—**CITY OPERA HOUSE** (John Withlin, manager).
Park.
ST. JOHNS.—**ALLISON'S OPERA HOUSE** (4). L. Elder, manager; A Thoroughbred Tramp Feb. 19; small but appreciative audience. Windsor.
AND SUNDAY.—**ATHENS THEATRE** (Drew Seasholtz, manager); The Limited Mall (return) Feb. 12; S. R. C.
POTTERVILLE.—**GRAND OPERA HOUSE** (G. M. Harwood, manager); Park.
MINNESOTA.
ST. CLOUD.—**DIXVILLOX OPERA HOUSE** (E. Davidson, manager); The Bell Boy Feb. 22. E. Christian I.—**FREM:** Manager Davidson has settled after settling for the recent loss on the Opera House with the insurance co., and has begun repairs. The entire interior will be redecorated and repainted. A new drop curtain and new scenery will be put in and many improvements made. There will be no interruption to bookings.

of New York, 198; 1

ence pleased. Edward J. Connolly and Joseph Kane were favorites. Frank Keenan 22. A Merry Chase 4. Hall 6. 4. 2. The Christian 18. West's Minstrels 9. Howard Gould 29.

WARD'S - WARD'S OPERA HOUSE (Ward and Arthur, managers): Harry Carson Clarke in What Did Tomkins Do Feb. 17; fair 6. and business. Harper-Bowler co. 22. A Merry Chase 7. The Merry Minister 16.

WYOMING - OPERA HOUSE (Ward and Arthur, managers): Harry Carson Clarke in What Did Tomkins Do Feb. 14 pleased good house. Frederick Ward 18 in The Duke's Jester; excellent house; appreciative audience.

WYOMING - GRAND OPERA HOUSE (J. F. Priest, manager): Daniel Sully in The Parish Priest Feb. 13; crowded house; excellent performance.

WYOMING - OPERA HOUSE (O. F. Burlingame, manager): A Brass Monkey to light business Feb. 15. James K. Wesley was good; rest of co. poor. Frederick Ward 29. A Poor Relation 28.

WYOMING - GRAND OPERA HOUSE (Kirsch Brothers, managers): Daniel Sully Feb. 15; small house; poor co. Daniel Sully 21. Sousa's Band 4. A Brass Monkey 12.

YONKERS - METROPOLITAN OPERA HOUSE (S. R. Nelson, manager): Harry Carson Clarke in What Did Tomkins Do Feb. 16, performance fair; Frederick Ward 19. Side Tracked 2.

YONKERS - OPERA HOUSE (W. F. Gage, manager): William Owen in Othello Feb. 16; excellent performance; full house. A Poor Relation 21. Sousa's Band 11.

YU. PETER - OPERA HOUSE (J. J. Lindke, Jr., manager): The Hottest Coon in Dixie Feb. 16, fair performance; small house. A Merry Minister 27. A Poor Relation 16.

YU. PETER - LUTHER THEATRE (W. E. Smith, manager): Sanford Dolzie in The Three Musketeers Feb. 11; fair house; good co. The Bell Boy 21.

YU. PETER - OPERA HOUSE (Schlender and Co., managers): Side Tracked Feb. 15 pleased good house. Frank Keenan 29. Sousa's Band 11.

MISSISSAUGA.

GREENVILLE - NEW GRAND OPERA HOUSE (H. E. March, manager): The Man from Mexico, with George C. Boniface, Jr., Feb. 15, large business, performance excellent. The Bell Boy 21. Clara with Frank De Leon specially engaged as producer, was given by the local Elks 18. Mr. De Leon took the leading role.

MARYLAND

and was supported by Estelle Wilenszky, Ray Robinson, Mrs. Towell Smith, R. W. Fort, C. Wheeler, Laurence Ross, Louis Bergman, and Albert Mayer, all of whom did clever work, the Schwinger Sisters in specialties, made a hit. Report of Hentz 25. When We Were Twenty-one 28.

WILMINGTON. WALNUT STREET THEATRE (Thomas M. Seales, manager): My Daughter (return) Feb. 11; good house. The Three Musketeers to good house; 14; no audience. pleasing. The Man from Mexico 16 failed to please. Report of Hentz 11. When We Were Twenty-one 21. The Highwayman 23.

WYOMING. OPERA HOUSE (Dennis Fulton, manager): Hawthorne Sisters (return) to fair house Feb. 18; performance pleasing. A Prisoner of Algiers 23. Barlow and Wilson's Minstrels 4. Schenck quartette 7.

YONKERS. LYCEUM (Klans and Feibelman, managers): Herald Square Opera co. failed to appear Feb. 11. Hawthorne Sisters in sand-vill; pleased good business 14-16. Barlow and Wilson's Minstrels 27. Moreton Baker co. 4-6.

YONKERSVILLE. THEATRE (Wingfield McCormick and Sommers, managers): My Daughter in Law Feb. 12; good crowd; excellent performance. Excitement Feb. 14-16.

YONKERSVILLE. GRAND OPERA HOUSE (J. B. Schenck, manager): Present Stock co. opened for a week Feb. 18 in Forgotten, large audience.

YONKERSVILLE. KNIGHTS OF THEATRE (J. B. Schenck, manager): The Three Musketeers Feb. 16; good house and co. The Man from Mexico 19.

YONKERSVILLE. CITIZENS' OPERA HOUSE (John Lear, manager): The Two Emancipates closed Feb. 15; pleased large house.

YONKERSVILLE. THEATRE (William P. Mahon, manager): The Man from Mexico Feb. 14; pleased large audience. Report of Hentz 25.

MISSOURI.

SPRING. CLUB THEATRE (Mrs. George B. Nichols, manager): W. L. Hollenquist, manager. The Little Minister Feb. 13. A Hot Old Time 17; good business; pleased audience. The Bowers After Dark 18; topheavy house; co. fair. John Griffith 19. Arizona 20. Modjeska 22. Ward's Minstrels 23. Miss 28. What Happened to Jones 28. Alberta Gallatin 29. Romance of John Bull 4. The Art 5. Brown's in Town 10. H. King Eastern 12. Barlow's Honeymoon 15, 16.

ST. JOSEPH. TOOLEY THEATRE (C. T. Philley, manager): Richard Golden in Old Jed Pearty Feb. 14; large and enthusiastic audience. The Good

MISSOURI.

er after Brock 26. **LYNN THEATRE** (J. L. Phillips, manager): John Hill, Edwin O'Hara co. H. 16, presented "Carmen, The Queen's Lace Handkerchief, The Chimes of Normandy, and The Vagabonds," large crowds; co. good. Aubrey Stock co. H. 23.

ROY'S HALL, SANDERSON OPERA HOUSE (E. R. Hickey, manager): My Uncle from Japan Feb. 16, good performance; light house. Blue Jeans canceled. "The Girl from Chilli 14." **ITEM:** A Romance of Coon Hollow 1.—**ITEM:** Mr. and Mrs. L. A. West (Minnie Pearl) left 17 to join Rompage.

CLARENS HALL.—MAGNOLIA (C. H. Hoff, J. Anne Markward, manager): Rice and Barton's Gaiety co. Feb. 12, good performance; good business. "The Girl from Chilli 14." Co. H. 20. Hawks, lecturer, 23. Convention Hall Minstrels of Sedalia 8. Blue Jeans 19 canceled.

NEVADA, MOORE'S OPERA HOUSE (E. H. Stettmann, manager): John Griffith in Spartacus Feb. 15, excellent performance; fair house. Moses Stock co. Feb. 14, about 300. "The Girl from Chilli 14." Ward's Minstrels 24. A Romance of Coon Hollow 20. **Indulgence Comedy co.** 4-9. Railroad Jack 11. Mull and Square Theatre co. H. 23.

NEVADA, FERRIS GRAND OPERA HOUSE (Clifton and Clendenen, managers): Rice and Barton's Gaiety co. Feb. 14, about 300. "The Girl from Chilli 14." Coon Hollow 19; performance good; house fair. Charles B. Hanford 21. Kreyer Family Concert co. 26. At the White Horse Tavern 1. Nashville Students 8. **Indulgence Comedy co.** H. 16.

FRANK, GRAND OPERA HOUSE (Edison and Hamilton, managers): "The Girl from Chilli 14," 15, packed house. The Heart of Chicago 18, poor business; performance phoned. A Romance of Coon Hollow 20 canceled. Charles B. Hanford 21. Kreyer Family Concert co. 25.

WAGON, REES THEATRE (H. E. Logan, manager): "The Girl from Chilli 14," 16, performance good; house. Charles B. Hanford in Private John Allen 19, good performance; good house. Blue Jeans canceled 25. Nashville Students 2. Natchez's Wedding 1. The Girl from Chilli 14.

WAGON, REES, GRAND OPERA HOUSE (Edison and Hamilton, managers): "The Girl from Chilli 14," 16, good performance; good house. "The Girl from Chilli 14," 16, average performance; light business. John Griffith in Spartacus 18; small audience. Arizona 23. Miss 28. A Romance of Coon Hollow 19.

WAGON, HIGGARTY'S OPERA HOUSE (O. H. Hubbard, manager): Richard Golden in Girl from Chilli Feb. 16, good performance; good business. "The Girl from Chilli 14," 16, good performance; fair business. Charles B. Hanford 21. A Romance of Coon Hollow 26.

WAGON, PAIK THEATRE (J. B. Price, manager): Williams and Walker in Sons of Ham Feb. 13, good business. Secret Service 14. Old Jod-Pho 20. Ben and Andy Minstrels 21. Me and Mother 22. Lord Dunsay co. 4-9.

WAGON, EAST, FRATERNAL OPERA HOUSE (A. F. Potter, manager): Other People Minus Fash 18, large house, attraction good. Robt. Theatre co. 21 23. Hans Hanson 25. My Friend 20. India 28.

WAGON, H. L. L. NEW HARRINGTON THEATRE

THE O. M. Harrington, manager: International Opera Co. Feb. 10, good house; performance poor. **Charles H. Harford, in Private John Allen 18:** fair house; excellent performance. **Shelby Roberts 28:** **FAVORITE-OPERA HOUSE (Lee Harrington, manager):** Kreger Family Concert co. Feb. 15, pleased; light business. **The Heart of Chicago 21:** A Romance of Con Hollow 22.

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16: full house; pleased audience. **A Gully Mother 21:** good house; fine performance. **Sawtelle Dramatic co. 4-8.**

ATLANTA CITY-ACADEMY OF MUSIC (Joseph Fralinger, manager): The Gamekeeper Feb. 11; co. and business good. **Shelby Roberts 28:** **S. R. O. A Gully Mother 22, 23:** Sawtelle Dramatic co. 25-2.

NEW BRUNSWICK-SHORTBRIDGE'S THEATRE (R. W. Snyder, manager): Two Jolly Companions failed to appear Feb. 19. **The Wolves of New York 20, 21:** The Sorrows of Satan 22. **Walt's Comedy co. 25-2.**

BRISTOL-HARRIS LYCEUM (Harris Brothers, managers): Twentieth Century Comedians 4. **quo Vado 13.**

BRISTOL-OPERA HOUSE (Robert Petty, manager): Guy Brothers' Minstrels Feb. 21.

NEW MEXICO.

LOS ANGELES-TEACUP OPERA HOUSE (R. C. Pittenger, manager): Lee, hypnotist, Feb. 11-16, fair business. **Human Hearts 19.**

ALBUQUERQUE-NEHE'S OPERA HOUSE (W. J. Zirhut, manager): Human Hearts Feb. 18.

NEW YORK.

THEATRE-GRISWOLD OPERA HOUSE (S. M. Hick, manager): H. B. Hayden, resident manager; A Cavalier of France Feb. 14; co. and business, satisfactory. **Andrew Mack in The Rebel 15, 16:** full house. **Peter Bailey 18:** in Ridge, Ridge and Company to capacity. **A Rough Rider's Romance 21, 22:** co. fair; good business. **Wilbur Opera co. 25-2.**

KANON'S OPERA HOUSE (William H. Harrington, manager): Mrs. Le Moyne 14 in The Greatest Thing in the World pleased large audience. **A Romance of Con Hollow 15:** and **Foggy's Ferry 16:** drew fairly. **The Comedy co. 18-21:** in Just Before Dawn, Queen, The Fatal Card, The Mystery of the Yellow Room, The South, The Kidnappers, A Celebrated Case, The Great I Am, and The Black Flag; co. good; business fine. **MUSIC HALL:** Boston Symphony Orchestra 4.

THEATRE-VAN CULER OPERA HOUSE (Charles H. Benedict, manager): Finnigan's Ball Feb. 11. **Lost River** drew well 15; the play is interesting, and it was finely staged. **Mrs. Le Moyne 16:** in The Greatest Thing in the World delighted large audience; next to the star, Adelaide Thurston, perhaps called forth the most applause. It is regretted that Mrs. Le Moyne had not been booked for more than one performance. **A Cavalier of France** drew well 18; the play is one of absorbing interest. **Wilbur Opera co. 22, 23:** The Burgomaster 27. **ITEM:** The Hawk Stunt Club Minstrels, composed of employees of the General Electric Works, drew a good audience 19, and gave a creditable performance. The chorus was particularly good. The hit of the evening was made by Walter H. Reed, of Providence, R. I., in his monologue.

THEATRE-BAKER THEATRE (Shubert Brothers, lessees): J. H. Shubert, resident manager; East Lynne, by a good co. headed by Agnes Burroughs, attracted good audience. **Feb. 15:** **Lost River** drew large house 21-23. **The Heart of Mary** and **25-27:** A Day and a Night 28-2. **LYCEUM THEATRE (A. E. Wolff, manager):** At the White Horse Tavern 19, 20. **The Burgomaster 21:** Peter Bailey 15, 16. **Feb. 17:** **Lost River** drew large house. **The Musical Society** of this city, has instituted suit against Maurice Grant for \$750 damages, alleged to have been sustained by the failure of Madame Schumann Heink to appear at the Baker Theatre Dec. 11.

SARATOGA-SPRING THEATRE (SARATOGA SHERLOCK SISTER, managers): A Cavalier of France Feb. 16; excellent production, delighted audience. **Y. M. C. Union Minstrels 18:** to capacity. **Sporting Life 19:** large and appreciative audience. **The Mystery of the Yellow Room 20:** co. good; business, good. **Feb. 21:** **Lost River** drew large house. **Feb. 22:** **Two Jolly Companions 27:** cancelled. **BROADWAY THEATRE (George I. Gullies, manager):** Dark. **ITEM:** William H. Hammond has been with Stetson's T. T. C. and returned to his home here. Sam Lang and Eddie Sharp are home for a few weeks' rest.

ALBANY-EMPIRE THEATRE (Sam S. Shubert, manager): J. W. Henningsburg, resident manager; Andrew Mack in The Rebel Feb. 14; good business; pleasing performance. **Melbourne 15, 16:** the performance, good house. **Feb. 17:** **Lost River** drew large house. **Feb. 18:** **Way Down East 21-23:** **Kelley 27.** **HARMAN'S ELEGANT HALL (H. R. Jacobs, manager):** The Night Before Christmas was a drawing attraction 14-16. **The Sorrows of Satan 18-20:** opened to business. **Sporting Life 21-23:** A Lion's Heart 25-27.

ALBANY-MAJESTIC THEATRE (Sam S. Shubert, lessee): Warren R. Day, resident manager; Finnigan's Ball Feb. 15, 16; big business. **Miss Hobbs 19:** Peter Bailey in Ridge, Ridge and Company 20, pleased a rather small audience. **A Cavalier of France 21:** **Feb. 22:** **Way Down East 21-23:** **Kelley 27.** **HARMAN'S ELEGANT HALL (H. R. Jacobs, manager):** The Night Before Christmas was a drawing attraction 14-16. **The Sorrows of Satan 18-20:** opened to business. **Sporting Life 21-23:** A Lion's Heart 25-27.

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"THE BITTER END."

Utter Failure of the Theatrical Trust's Attempts to Silence "The Mirror."

The Dismissal of the Indictment Procured Against Harrison Grey Fiske Lamely Concludes a Remarkable Series of Actions—Three Civil Suits for Damages Instituted by the Trust Had Already Been Dismissed on the Trust's Motions—Trust's Threats of Dire Consequences of Criticism and What They Amounted To—The Members of the Trust Evidently Have a Wholesome Fear of Legal Machinery.

The dismissal of the indictment against the editor of THE MIRROR, obtained by the Theatrical Trust June 2, 1898, and alleging criminal libel, closes one of the most monumental series of attempts aimed at the freedom of the press that journalistic history can show.

This indictment for criminal libel was the last of a number of attempts made by the Trust to muzzle THE MIRROR, a brief review of which will amuse as well as interest.

On Nov. 13, 1897, THE MIRROR began the publication of a weekly supplement of four pages for the purpose of freely ventilating the methods and operations of the Theatrical Trust, and this supplemental publication was continued for fifteen weeks. Readers will remember the vigorous and uncompromising manner in which Trust affairs were treated in this supplement.

This publication was undertaken to protect from liability any concern in any way affiliated with THE MIRROR, the Theatrical Trust having attempted to stifle criticism of its operations in the regular edition of THE MIRROR by bringing a suit for damages against the American News Company, which circulated this journal, in addition to a like suit for damages against THE MIRROR.

Finding that the attempt to stifle criticism by THE MIRROR had signally failed, the Theatrical Trust next brought a suit to recover damages against the Williams Printing Company, the printers of THE MIRROR.

This expedient also failed. The supplement to THE MIRROR continued to handle the Trust without gloves, and such was its effect that nearly a hundred of the most influential newspapers in the country fell into line in opposition to the Trust.

Having exhausted its "civil remedies," or rather having invoked in bad faith, as it afterward was shown, its civil remedies, namely, the three suits for damages, one against THE MIRROR, another against the News Company, and a third against the printers of THE MIRROR, the Trust, on March 7, 1898, through one of its more prominent members, Marc Klaw, sought by criminal process to silence THE MIRROR. On that date Klaw swore out a warrant for the arrest of Harrison Grey Fiske, editor and proprietor of THE MIRROR, charging criminal libel.

The Civil Suits.

That the Trust was grievously exercised from the start because of THE MIRROR's criticism of Trust methods was plain. The civil suit against THE MIRROR for alleged libel was based on two articles published editorially in this journal. The complaint of the Trust, dealing with the first of these articles, called it "a false, defamatory, scandalous and malicious libel," and reproduced it as follows, with bracketed interlineations showing that there was no doubt in the minds of the plaintiffs that it referred to them:

"PUBLICITY."

"THE MIRROR this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust [meaning the plaintiffs]. 'Publicity' is the suit that will save the theatre of the country from utter ruin. THE MIRROR long ago sounded an alarm against the band of adventurers [meaning plaintiffs] who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard."

"Reputable and influential managers in various cities now see the danger of utter demoralization that threatens the theatre through the association schemes, marked by clannish greed and selfishness, of certain persons who compose the so-called Theatrical Trust [meaning the plaintiffs] and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare."

"The newspapers of the country are becoming alike to the Trust's [meaning plaintiffs] system of double dealing, of false pretenses, and of misrepresentation, and to the efforts of the Trust [meaning the plaintiffs] to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust [meaning the plaintiffs], who, not satisfied with the business of fishing, also wish to cut bait." The defendant thereby meaning that the plaintiffs had banded together to manipulate and influence the theatrical business artfully and deceptively, and by questionable, wrongful, and improper expedients, and that the plaintiffs were influenced solely by greedy, venal and unworthy motives, and that the influence of the plaintiffs in their said business or profession threatened to demoralize the said business and profession; and the defendant further meaning thereby that the plaintiffs, in the pursuit of practice of their said business or profession, were accustomed to and did habitually practice double-dealing, trickery and knavery, were accustomed to and did habitually make false, misleading and fraudulent pretenses, and false, misleading and fraudulent representations, and obtained advantages by means of such false representations, made with knowledge of their falsity.

The sum of \$50,000 was demanded as compensation for the publication of the foregoing article, the feeling of the Trust as to which is in a measure indicated by the matter in italics. The second cause of action was based on the following article, for which a second \$50,000 was demanded in the complaint. The italics again denote feeling as well as one of the curiosities of legal verbiage:

EVIDENTLY—NOT.

Evidently the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust [meaning the plaintiffs].—*Musical Courier.*

This line bit of sarcasm is extracted from a half column of satirical characterization of the Theatrical Trust, Synagogue, combination, of "Private Business." Partnership [meaning the plaintiffs], by whatever name it may be called, in the Courier. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the illiterate managers of the Trust [meaning the plaintiffs], and the defendant meaning thereby that plaintiffs were illiterate, unable to read, unfamiliar with dramas and theatrical plays, and ignorant of their business and profession, and that people do not want the affairs of the drama left in the plaintiffs' hands, "which is picturesquely referred to as 'the Shylock combination,' [meaning the plaintiffs], and that the plaintiffs were a combination of persons influenced in their said business and profession solely by avaricious, greedy, grasping and conscienceless motives," "the swarm of middlemen" [meaning the plaintiffs], and that the plaintiffs served no useful or proper purpose in their said business or profession, and were mere useless intermediaries and intermeddlers, "that insolent and mischievous clique of theatrical middlemen" [meaning the plaintiffs], and meaning that plaintiffs were a small, exclusive, insolent party, associated for selfish and unworthy purposes, and exercising a mischievous, injurious and harmful influence upon their said business and profession, "insolent jobbers" [meaning the plaintiffs], and meaning that the plaintiffs were mere offensive intermediaries, serving no useful purpose in said business, "the theatrical throttlers" [meaning the plaintiffs], and that the plaintiffs were organized to strangle and destroy the theatrical business and profession, "the crooked entrepreneurs" [the said word "entrepreneurs"

fit to serve in any but the most subordinate places in the economy of the stage, and that they ought not to be tolerated even in those places, except under a discipline, active, vigorous and uncompromising. Their records are disreputable, and in some cases criminal, and their methods are in keeping with their records."

The second count in the complaint was based on the following article from THE MIRROR:

"The Theatre Trust" nourishes nothing but its own enterprises. Those it nourishes on the blood of others' enterprises. It cherishes nothing that is related to art, but the money that may be squeezed out of art. It fosters nothing unless it gets a percentage of the receipts. It develops nothing that will ever live in an honorable place in stage history. It is "a peculiar abomination." "Let it not be forgotten—in due legal course it promises to be enlarged upon—that the works of 'The Theatre Trust' but reflect the characters of some of the persons who compose it. That proofs are plenty that at least one member of the Trust has practiced dishonesty after dishonesty upon those who at the time were legally his business partners; that another has been in a criminal court charged with attempted assassination; and that the career of another was in keeping with the careers of several of his business associates."

"And these are the persons who have the art of the American stage in their hands."

Both of the foregoing articles were declared in the complaint to be "false, scandalous, malicious and defamatory," and the law was invoked—in utter bad faith as it has turned out—to punish them.

The Police-Court Experience.

The experience of the members of the Trust at the preliminary hearing in Police Court was not exactly the experience that they had expected. Harrison Grey Fiske duly appeared at the Police Court on Tuesday, March 15, 1898, accompanied by his counsel, Abram Kling, and a hearing was had. One after another several of

the members of the Trust were compelled to answer questions that led Al. Hayman, of the Trust, to remark that it would seem that it was the Trust, and not the defendant, against whom the complaint had been made. Readers of THE MIRROR will remember many significant details of the examination as it was published in full by THE MIRROR at the time. By suggestion, the cross-questioning of members of the Trust by Mr. Kling brought out much at this preliminary hearing that tended to justify the publications in THE MIRROR that served as a basis for the proceeding. Among other things, in addition to inquiries that affected members of the Trust nearly and personally, the agreement of "partnership" was brought into court and made a part of the record. That agreement, which has been published in THE MIRROR, showed the nature of the combination, and suggested the means by which it proposed to lay the theatres of this country under tribute. The members of the Trust subjected to Mr. Kling's searching examination breathed sighs of relief upon the termination of the examination, which occupied several days. The editor of THE MIRROR declined to disclose his case in a Police Court, really a court without jurisdiction, and waived examination.

As events have proved and as Mr. Fiske at the time suspected, the Trust's purpose in persistently seeking these indictments was twofold: first, for the effect they imagined it would have upon professional opinion and the anti-Synagogue crusade; second, their belief that this course would silence THE MIRROR.

The manner in which the arrest under these indictments was planned and sought to be carried out confirmed this suspicion. The bench warrant for Mr. Fiske's arrest was issued early in the afternoon of the day on which the indictments were found, but by virtue of the "pull" hitherto noted, and in violation of law and custom, the officer attached to the District Attorney's office and charged with serving the warrant was not instructed to execute it until late in the evening, the purpose of the Trust being to cause the arrest to be made at an hour when it would be impossible to secure bail. Like most of the plans of the Trust, this one came to naught. Mr. Fiske was informed of the indictments and the warrant hours before its service was arranged for. Late at night members of the Trust most active in this business, together with a number of their friends in carriages, and newspaper reporters whom they had gathered for the purpose of witnessing and describing the performance, assembled in the vicinity of the hotel where Mr. Fiske was residing, but their scheme miscarried, and long after midnight the assemblage was obliged to disperse, having lost the chief object of the entire proceeding, besides a night's rest.

The following morning Mr. Fiske and his lawyer, A. R. Kling, reported at the District Attorney's office, where an effort was made to delay the acceptance of bail. This was finally arranged, however, and from that day until Thursday last, when the indictments were dismissed, no further steps in the matter were taken by members of the Trust.

The Indictments Pigeonholed.

Mr. Kling frequently in writing and personally requested the District Attorney to bring the case to trial. Vague promises were made by Colonel Gardiner, but no sign of action was forthcoming. The indictments, in fact, were pigeonholed.

It was proposed that Mr. Fiske should stipulate that he would take no legal proceedings against the members of the Trust. Mr. Fiske informed Colonel Gardiner emphatically that the only service the District Attorney could render him would be to bring the long-delayed case to trial, but he would make no stipulation. This was the one course which the Trust did not desire to pursue. Nevertheless, Mr. Gardiner pledged his word he would bring the case up inside of two weeks and instruct his assistant, Mr. Osborne, to prepare it for trial. That promise was made to Mr. Fiske and his counsel in April last, but no action of any sort was taken by Colonel Gardiner up to the time of his removal from the District Attorneyship by Governor Roosevelt.

Dismissed at Last.

When Mr. Philbin, the present District Attorney, took office he found plenty of work to do in order to straighten out the affairs of the office. A fortnight ago, however, he reached this matter, and learning that the members of the Theatrical Trust were unwilling to appear in court in support of their charges, he arranged for the dismissal of the indictments. Last Thursday Assistant District Attorney Osborne appeared before Judge Martin T. McMahon, Judge of the Court of General Sessions, and moved that the indictments should be dismissed. The dismissal was accordingly ordered by Judge McMahon.

The Threats.

The Trust, through its spokesmen, Klaw, took occasion at the moment criminal proceedings were started to foretell alleged dire things that the Trust was to come to happen to Mr. Fiske.

"We are going to fight this matter to the bitter end," said Klaw to a Herald reporter in an interview printed on March 8. "Our private business has been the subject of constant and concerted attack, and we intend to test the limits to which our things can go."

In an interview in the Telegraph, published the same day Klaw said: "It never has been our intention to court either side. The fight has just commenced, and it will be to a finish. Before we are through we intend to make Mr. Fiske prove his allegations or publicly acknowledge his mistake."

Klaw went further than this in another interview in the Telegraph on March 23. "We the members of the Theatrical Trust consider that we have been most patient in this matter," said he, "and have exhibited too long to great insults and injuries. Now, we think the time has come to vindicate ourselves before the public, and now that we have inaugurated our counter action we intend to push the attack to the bitter end. In addition to these criminal suits, we have instituted civil actions against Mr. Fiske, the American News Company and the Williams Printing Company, for printing and circulating libelous matter. We shall not rest content until we have landed Mr. Fiske in jail for his vile attack on us. We are now going to charge that certain persons composing the Synagogue were fugitives from justice. Is it any wonder that we should now desire to make matters warm for Mr. Fiske?"

Various Expedients.

THE MIRROR has steadily continued its opposition to the Theatrical Trust, wishing nothing better than that any one of the suits instituted by the Trust against this journal and the concerns related to it in business might come into court, that the whole matter might be legally threshed out. That the Trust never had any wish or intention to try legal conclusions has been evident ever since the happenings in police court on the preliminary hearing of the charge against the editor of THE MIRROR. The suits brought by the Trust were all instituted as expedients in the hope that they might silence THE MIRROR's criticism of Trust methods. That the Trust was and is afraid to go into court on any proceeding that will permit of searching inquiry into the Trust's business is plain, for on April 5, 1898, the Trust discontinued its civil suit against the American News Company as an alleged circulator of THE MIRROR's alleged libels; on April 18, 1898, the Trust discontinued both the suit against THE MIRROR and the suit against the Williams Printing Company; and because the members of the Trust were afraid to face the music the indictment against the editor of THE MIRROR for alleged criminal libel was dismissed last week.

AT A COURT OF GENERAL SESSIONS OF THE PEACE

of the City and County of New York, holden in and for the County of New York at the Building for Criminal Courts in the Borough of Manhattan of the said City, on Thursday, the Twenty-first day of February, in the year of our Lord one thousand nine hundred and one.

PRESENT,

THE HONORABLE MARTIN T. McMAHON,

Judge of said Court of the County of New York.

Justice.

THE PEOPLE
OF THE STATE OF NEW YORK
AGAINST
HARRISON GREY FISKE.

On two indictments for Publishing a Libel, Sec. 242 Penal Code, tiled June 2nd, 1898.

On Motion of the District Attorney, it is Ordered by the Court that these indictments against

HARRISON GREY FISKE,

the defendant, be and the same are hereby dismissed. It is further ordered that the said defendant, and his surety, be severally discharged from their Undertakings to Answer.

A true extract from the minutes.

[SEAL.]

EDWARD R. CARROLL,
Clerk of Court.

being a French word meaning, when translated, entrepreneurs or adventurers, meaning the plaintiffs, and meaning thereby that the plaintiffs were tricky and dishonest persons, and conductors of dishonest enterprises, given to seeking gain and advancement by questionable and improper expedients, and were not straightforward or upright in their said business, and in other forms direct, truthful and unambiguous [meaning thereby that the libelous statements aforesaid were, in all respects, true]. And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow minded tricksters [meaning the plaintiffs], and meaning that the plaintiffs were an unprincipled and not to be tolerated combination of persons, and that the plaintiffs in their said business and profession were persons who habitually tricked, cheated and defrauded the persons with whom they dealt, and were tricksters and cheats is now but unimproving for effective use.

The complaints in the suits instituted against the News Company and the printers of THE MIRROR were more formal and less particular, and no doubt are remembered in substance by readers of THE MIRROR, as they were published, with the answers thereto, in these columns.

The Criminal Complaint.

In the criminal complaint against the editor of THE MIRROR, sworn to by Marc Klaw, after the usual recital, the following article published by THE MIRROR was cited as ground for the first count:

"Water cannot rise higher than its source."

"A thornbush does not bear grapes, and there are no figs on thistle stalks. What, then, should be expected of the band of adventurers of inferior origin, of no breeding, and utterly without artistic taste, who, by the devices that achieve a corner in pork or cattle or corn, have seized upon the theatre of this country, and are determined to reduce it for revenue alone to the level of a sweatshop?"

"Art, under the auspices of these persons, would languish and die as though by slow poison. The manhood of the actor and the womanhood of the actress would be vitiated and enslaved. Public taste would be corrupted until a popular outburst—one of those reactions that Nature provides as a remedy—should smite and drive out of the dramatic temple those responsible for the general demoralization."

"Let it be kept in mind that the ruling number of the men who compose 'The Theatre Trust' are absolutely un-

the members of the Trust were compelled to answer questions that led Al. Hayman, of the Trust, to remark that it would seem that it was the Trust, and not the defendant, against whom the complaint had been made. Readers of THE MIRROR will remember many significant details of the examination as it was published in full by THE MIRROR at the time. By suggestion, the cross-questioning of members of the Trust by Mr. Kling brought out much at this preliminary hearing that tended to justify the publications in THE MIRROR that served as a basis for the proceeding. Among other things, in addition to inquiries that affected members of the Trust nearly and personally, the agreement of "partnership" was brought into court and made a part of the record. That agreement, which has been published in THE MIRROR, showed the nature of the combination, and suggested the means by which it proposed to lay the theatres of this country under tribute. The members of the Trust subjected to Mr. Kling's searching examination breathed sighs of relief upon the termination of the examination, which occupied several days. The editor of THE MIRROR declined to disclose his case in a Police Court, really a court without jurisdiction, and waived examination.

Dismissed by the Grand Jury.

Three days after the police court examination ended on March 25, 1898, the Grand Jury heard the testimony of the members of the Trust, deliberated the charges and decided that they were groundless by refusing to indict and dismissing the complaints. The Grand Jury's action caused a commotion in the office of District Attorney Gardiner, and the extraordinary course was adopted of sending an Assistant District Attorney before the Grand Jury with an urgent plea to reconsider their action. This attempt to interfere with the Grand Jury's prerogatives naturally was resented by that body, which refused to take the matter under advisement again.

Perseverent Attempts to Indict.

This procedure with its results did not affect the Theatrical Trust with persons in the District Attorney's office. Consequently Colonel Gardiner and his factotum, Daniel O'Reilly, Deputy Assistant, presented the identical complaints to the Grand Jury of the succeeding month. This body, like its predecessor, failed to oblige the Theatrical Trust, and it was not until repeated efforts had been made that on June 2, after hearing the testimony of Marc Klaw, Samuel F. Nixon (Nirdlinger), and Ezra

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 wards, who enacted the same character at July's. - *Scen-
 icist Herald.*
 Miss Lawrence puts infinitely more spirit into the playing
 of Carmenita than Miss Edith did. - *Chicago Record.*

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PROFESSIONAL CARDS.

JESSIE IZETT as Alice Adams in Nathan Hale.

Still, the play was extremely interesting, prin-
 cipally because of the exquisite acting of a Miss Jessie
 Izett, somebody known here but somebody America
 ought to watch as it did Julia Marlowe. Miss Izett
 played Alice Adams and brought fresh charms and in-
 tensities, deliciously girlish and enchanting comedy,
 to the part. Her simplicity and true note of art, her
 beautiful voice and face, and, above all, a rare sin-
 cerity and evident versatility, were irresistible. She
 has that indescribable power given only to tempera-
 mental creatures of genius, and her face is mobile
 and captivating in its warmth, its loveliness of ex-
 pression and absolute truth to emotion. Something
 of Marlowe lies about the deep, changeful dimples
 in Miss Izett's chin and about her cheeks, and
 there is that glow and sweetness and alterable
 music in her voice which is one of Marlowe's greatest
 fascinations.

She is Captivating.

Miss Izett seems very youthful and was such a be-
 witching schedule that the graver force of the heavy
 scenes toward the play's finish got ample proof of
 the tremendous gifts this gracious young woman
 brings to make Chicago wonder where she has been
 hiding long enough to learn so much of the art she is
 bound to adorn. Did the public ever care to go and
 see beautiful acting just for art itself it would flock
 to see this unknown girl's splendid work, but the
 public never finds out anything for itself and it would
 rather tear its clothes to pieces in a chase after a
 well advertised claim than listen to a strange night-
 ingale. In the dainty coquettish scenes with Nathan
 Hale, Miss Izett is captivatingly mischievous and graceful,
 and the first gleam she gives of her power comes in
 the telling of Alice's forlorn dream, when the audi-
 ence sat keyed up to a breathless pitch of admiration
 and sympathy carried on by the clear melody of a
 young, exquisite voice full of music and tender pathos.
 In the latter scenes, where Alice suddenly matures,
 the youthful actress was superb, nothing less, alto-
 gether betraying talents quite beyond the demands of
 the role.

Carries the Audience with Her.

In the silent action to her condemned lover this Alice
 swept the large audience quite out of its dignified be-
 havior, and as she swept on, wordless, her pale face
 hidden and only sincere, fragile sobs racking her gir-
 lish figure, the house interrupted her whispered sobs
 with sympathetic applause and open, unabashed
 weeping. Men and women crying hysterically. I
 wished Clyde Fitch might have seen Miss Izett per-
 form.

PROFESSIONAL CARDS.

hips he has, and engaged the work he gave to so prom-
 ising a contestant for brilliant honors. - *Chicago News.*
 The Alice Adams of Jessie Izett was a charming bit
 of acting and she had the splendid audience in that
 ough sympathy with the love and grief of the pretty
 revolutionary maid before the second act was ended.
 - *Chicago Chronicle.*

But not all the credit for the success of the perfor-
 mance belongs to Mr. Kyle. He is assisted by a Miss
 Izett, a name that has never been printed very large
 on theatrical bills, who is charming in the part of
 Alice Adams. This was the part Maxine Elliott did
 so beautifully in the original production, and her suc-
 cessor has the advantage of having the way well pre-
 pared for her. Yet it is not every young actress who
 could reproduce a character so admirably as Miss
 Izett does, and he at once bewitching in the comedy
 scenes of the early acts and forceful in the tragic
 scenes at the close. - *Chicago Record.*

Miss Jessie Izett, who played Alice Adams, ap-
 preciable caught the spirit of that character. She is a
 girlish, rather slight young woman, and her comedy
 scenes were interesting for an amusing blending of
 modesty and coquetry. She had, too, the repose for
 the character, and made it effective in a natural and
 convincing way. Mr. Fitch has produced any number
 of bewitching heroines in the course of his prolific
 career in that business, but he has offered none more
 human than Alice, and Miss Izett realized the char-
 acter after a manner that compelled attention. Hers
 was a difficult and harrowing task in the scene of
 farewell in the concluding act, but here she was as
 well equipped for the stress and emotion as she had
 been for comedy. Considering her rather frail
 physique, this came as a decided surprise. There was
 enough merit to Miss Izett to convince that she is
 one of the younger actresses whose career will be
 worth some future attention. - *Chicago Inter-Ocean.*

Another name that is not so well known as it may
 be is that of Miss Jessie Izett, who had the part of
 Alice Adams; she played it naturally and with much
 charm. In the farewell scene, which might easily be
 harrowing in a way it is not intended to be, she ex-
 hibited a discretion that made it all that the dra-
 matist could wish. - *Chicago Post.*
 Alice Adams is made interesting, lovely and won-
 derful by Miss Jessie Izett. She has a beautiful profile,
 a charming manner, a bewitching dimple, acting ab-
 ility, sincerity, modesty and magnetism. She ought to
 be satisfied with these, especially in view of the ob-
 vious fact that her audience would not easily be
 with her. - *George F. Goodale in Detroit Free Press.*

LILLIAN LAWRENCE

Fourth Year—Leading Woman.
 Castle Square Theatre, Boston, Mass.

Lillian Lawrence was watched with lively interest
 by the audiences that attended the initial perfor-
 mances of "The Little Minister" at the Castle Square
 Theatre Monday. Every one wanted to see how she
 would impersonate Rabbie, the role that lifted Maude
 Adams to fame. The character of the Gypsy girl em-
 bodies a variety of whims, emotions and antics. It
 is a difficult part to assail, even for one who makes
 a long study of it and has the advantage of time and
 repeated trials to perfect it. Doubly hard must the
 role have been then for such a busy player as Miss
 Lawrence, who, instead of attempting it as an ap-
 plet, merely takes it up in the incidental manner
 necessitated by stock company changes of bill.

Had they been required, therefore, allowances would
 have been gladly made, but Miss Lawrence gave no
 room for them, so skillful was her interpretation of
 the part and so buoyantly and wholesomely did she
 carry it through. It called for a talent that was
 supplied by her gracefully and with effectiveness. So
 marked was her versatility that her individuality was
 almost entirely concealed by the caprices and frivoli-
 ties of the sprightly Gypsy maid in other words one
 forget that it was the quiet, womanly leading lady
 of this stock company who flitted about in her pic-
 turesque Romany garb.
 And how becoming the attire was! When she came
 tripping along to the old mill in the first act with her
 red cape, flowing scarf and loose hair flecked with the
 red berries and the rose, the little blossom that later
 revealed the secret of the minister's love for her, she
 reflected the refreshing brightness of a wild flower.
 She seemed like a creature of the woods. What won-
 der that the young elegantly was baffled at her!
 From the very outset she cast her hypnotic power
 over him and influenced him to do her will. Then
 how artful and slippery she was in effecting her es-
 cape from the court. She controlled her affection with
 a quaint adroitness brightened by darting glances and
 smiles. There was color and feeling in Miss Law-
 rence's Rabbie, the kind of feeling that gave tone to
 the whole story and made her effort a success of the
 type that demands warm praise. Her Scotch dialect
 was excellent. - *Boston Traveler*, Feb. 12.

One cannot help speaking of the fairly fascinating
 work of Miss Lawrence as Lady Rabbie. It would
 almost seem as though this remarkable actress had
 no previous successes one better. - *Boston Traveler*,
 Feb. 12.
 Lillian Lawrence had the hardest task of the even-
 ing in following Maude Adams as Rabbie, but she
 easily performed the requirements of the character;
 indeed, it would be interesting to see her in the other
 version. She made an attractive picture to the eye
 in the many-colored garb of the Gypsy maid, and she
 proved fascinating enough to charm a whole theo-
 logical seminary, let alone one solitary little minister.
 Her comedy scenes were admirable, and the bits of
 pathos showed what a versatility Miss Lawrence pos-
 sessed. - *Boston Transcript*, Feb. 12, 1901.

Miss Lillian Lawrence, as Lady Rabbie, "the Egyp-
 tian" surpassed any effort she has ever made in her
 whole career with the Castle Square Theatre company.
 The spirit of mischief which is so thoroughly iden-
 tified with this character as drawn by the author,
 seemed to have entered into and taken possession of
 this actress last evening, and she realized the capti-
 vating character of the Gypsy girl whose education
 has not eradicated her natural tendencies in the most
 fascinating fashion. - *Boston Herald*, Feb. 12, 1901.

Lillian Lawrence, of course, is Lady Rabbie, "the
 Egyptian," and her rendition of the part is one of the
 best things she has done and the character suits her
 to perfection. - *Boston Advertiser*, Feb. 12, 1901.

In her impersonation of Lady Rabbie Miss Lawrence
 gave a realistic reproduction of the character sketched
 by the author, and caught the spirit of the Gypsy girl
 whose education fails to remove the influences of her
 early childhood. She improved every scene and situ-
 ation to its utmost, and looked and acted the part in
 a way that charmed all who saw her. - *Boston Globe*,
 Feb. 12, 1901.

Lillian Lawrence delighted and surprised her most
 ardent admirers by her charming impersonation of
 Lady Rabbie who masquerades as the Gypsy girl. In
 look and action she was a reproduction of the char-
 acter sketched by the author, and her success must
 be accepted as the greatest triumph of her career in
 this city. - *Boston Post*, Feb. 12, 1901.

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TELEGRAPHIC NEWS

CHICAGO.

A GREAT HITS—172 Current Attractions—
Holt's Serial-Comic Budget.

(Special to The Mirror.)

CHICAGO, Feb. 25.

It is probably one of the greatest matinee successes in the history of this growing city. The "Holt's Serial-Comic Budget" is a masterpiece of such nature and handling that under one can see the James K. Hackett, the Skinner, Arthur Hoops, Aubrey Booth, J. H. Gilmore, Edwin Arden, Sidney Booth, and Lady Bell, to say nothing of Joe Buckley and Sam Myers in the "front of the house." I have often heard of "stage beauties" of the gutter sex, but never have we had such an array of masculine loveliness at one time, and the matinee records are sure to be wonderful.

The mere announcement that this Skinner is to appear here, at any theatre and in any play, is the herald of a great advance sale, and so Mr. Skinner's coming in the Holt's Serial-Comic Budget last night before a very large audience. His engagement is for but one week, after which James O'Neill will come with his famous revival of Monte Cristo.

The February dinner of the Forty Club will be given at the Wellington to-morrow evening, and among the club guests will be James K. Hackett, Arthur Hoops, this Skinner, H. Rees Davies, Joseph J. Buckley, G. F. Nash, Edwin Arden, J. H. Gilmore, Digby Bell, Aubrey Booth, Sidney Booth, and Sam Myers.

Miss Crossman has gained the recognition she deserves in her splendid performance at the Grand Opera House in *Madame Nell*, and she will renew her artistic and financial success during the week to come, after which we shall see Mr. Robson in *Oliver Goldsmith*.

Manager Litt will follow James O'Neill at McVicker's with *Anna Held in Papa's Wife*, and will then put on a big production of Cecil Raleigh's latest English melodramatic thriller, *The Price of Peace*, for which Manager Litt has the American rights. It may be that The Christian will intervene, with E. J. Morgan as John Storm.

The handsome and graceful Mr. Hackett has made a hit with his sword in *The Prince of Jemico* at Powers', where he will continue during the coming week, after which we shall see John Hare for the first time in *The Gay Lord Quex*.

From "Doc" Freeman, who manages the Western office of the vaudeville managers, I have the following application, which I transcribe literally: "Stage-Manager Dear sir I wish to ask you for a job for Trapes performer or wier waker or Jokers. There are Three of us experience 2 years reference furnished. I do not give the signature, but he is not a White Rat. Speaking of rats reminds me that Harry Booker, of the old guard, who used to be a partner of "Rats" Canfield—Canfield and Booker—made a hit here at McVicker's last week as the colored servant in *Nathan Hale*.

Francis Wilson enjoyed two good weeks at the Illinois in his new opera, *The Monks of Malabar*, and to-night Miss Maude Adams followed in the English version of *L'Aiglon*, ably supported by Edwin Arden and J. H. Gilmore. Jerome Sykes comes next with *Foxy Quiller*, his new opera.

Punch Wheeler is in the *Sunny South*. From New Orleans he writes me as follows: "I am here all right for the Mardi Gras, with my reversible vest. Lew Dockstader can now shave himself with a 'safety' without stopping smoking, as he can tater around the pipe. Harry Elmer and Henry Boel Parker are here, and, as there are no rooms, they run up to Vicksburg and sleep every night. Mrs. W. sends love. I cannot send the children's love, as the janitor will not let us have any."

At the Auditorium to-night Madame Marcelia Sembrich appeared with her own company in *The Barber of Seville*, giving the mad scene from Lucia. A large audience greeted her.

The Castle Square opera company began its eightieth Chicago week at the Studebaker to-night with *Boenecio*, in which Miss Berri returned to sing the name part. Josephine Knapp also reappeared, and Director McGhie introduced a new mount of his own. Harry Davies, the tenor, made his first appearance with the company this season.

Manager Campbell, of Miss Crossman's company, left for New York at short notice early last week to arrange for his star's early appearance at a Broadway theatre.

The stock company at the Dearborn revived in *Minzoura* yesterday, and the Hopkins stock company produced *The Strangers of Paris*, with vaudeville between the acts again.

The *Girl from Maxim's* is the bill at the Great Northern this week, and it will be followed next week by that famous leading man, Robert Fitzsimmons, in his new play, in three rounds, entitled *The Honest Blacksmith*—and who is to say him nay?

Williams and Walker followed *The King of the Opium Ring* at the Academy of Music yesterday and up at the Bijou Lincoln J. Carter's *Limited Mail* succeeded *A Ride for Life*.

The vaudeville "headliners" announced this week are Digby Bell, in his new monologue, *At the Olympic*; Will H. Fox, at the Chicago Opera House; Helene Mora and Lizzie Raymond, at the Haymarket; Josephine Gassman, at Hopkins; and Blanche Le Clair Stone, a sister of "Tod," at the Victoria.

The new Victoria, by the way, opened its doors yesterday afternoon with *The Lost Paradise*. May Hosmer and Albert A. Andrus head the stock company. Next week *The Girl I Left Behind Me* will follow.

There has been no White Rats strike at the vaudeville houses here, probably because the local woods are full of variety people who are out of work.

Messrs. Kohl and Castle, who own the Haymarket, Olympic and Chicago Opera House here, were incorporated last week. The San Francisco people who came on here to buy an interest in the company did not succeed in making the deal.

Patience will be the opera to follow *Boenecio* at the Studebaker next week.

The Span of Life is the bill at the Alhambra this week, and the underline is *Lost in the Desert*. A man can get his hair curled at the Alhambra every night these times.

An Irish comedian who had trouble with his salt cellar in Reeter's the other night called the waiter and ordered some "fresh salt."

The "headliner" at the dime museum this week is Harry Green, "the man who never laughed." For years he has been staging farce-comedies, hence —

The bill this week over at the new Yiddish theatre is a dramatic opera called *The Hero of Jehuda*, by Joseph Lerner.

Few actresses who have ever visited Chicago have received such hearty praise as did Miss Jessie Izett (Weber and Fields' have), who appeared here at McVicker's last week in *Nathan Hale*.

Gustav Liders, who wrote the music for *The Burgomaster*, last season's success at the Dearborn, is at work on the score of a new one for next summer, the book of which will be written by Bert L. Taylor, the cleverest of the local paraphraser.

"Bob" Billard was here the other day at the Auditorium, en route to San Francisco with his little vaudeville company. His new one, *Fra Giacomo*, is the vaudeville hit of the year.

It is likely that the Thomas concert will be given at the Studebaker next season, as well as many of the lectures booked for Central Music Hall, which is to be torn down. The Castle Square opera company will sing two seasons of ten weeks each there.

A lithographer for a West Side theatre called for "chromo seltzer" in a down town resort the other night. He had been illuminated the night before.

"BRIEF" HALL.

PHILADELPHIA.

Lenten Offerings Attractive—Ricketts Burlesque Mrs. Nation—Business Fair.

(Special to The Mirror.)

PHILADELPHIA, Feb. 25.

The Lenten season is not feared by managers as in former years, all that is required being suitable attractions. The best offerings have been held back for Lent, and consequently business is now fairly good in the quaker city.

John Drew in *Richard Carvel* is an acknowledged disappointment. Business has been fair at the Broad Street Theatre. Annie Russell March 1. E. H. Schenck 18.

Arizona has made an undoubted genuine big hit at the Walnut Street. It attracts our best class of theatregoers, who rarely visit this theatre unless an attraction of unusual merit is presented. Richard Mansfield appears next week, presenting repertoire, instead of Henry V. alone, as announced.

The reception accorded John Hare in *The Gay Lord Quex* this evening at the Chestnut Street Opera House is a fitting tribute to a worthy artist. The house was crowded with a brilliant audience. The admirable company is headed by Irene Vanbrugh, who is a delightful Sophy Fulgurney. Alice Neilson March 11 16. N. C. Goodwin and Maxine Elliott March 18.

San Toy is in its farwell week at the Chestnut Street Theatre, with James T. Powers and George K. Fortescue as the prominent people. James T. Powers has signed a contract for next season to be starred in *The Messenger Boy*. Hilda Spang in *Lady Huntworth's Experiment* March 4 16. Rogers Brothers March 18.

over the Fence is at Gilmore's Auditorium, opening to large audience. The Calinis, McDonald Brothers, Mlle. Mals, Weston and Allen, McIntyre and Rice, Mayo Sisters, and Belle Wilton are in the company. Humpty Dumpty March 4. Return of Henrietta Crossman March 11.

The Last of His Race is the bill at the Girard Avenue Theatre, and the Durban-Sheeler Stock company give a splendid presentation. Walter Edwards and Bertha Creighton head the cast. Camille March 4.

The Forepaugh Theatre Stock company give a good performance of *Under the Lash*, with John J. Farrell, Florence Roberts, and Isabella Eveson in the principal roles. Business always large. Next week, *The Fatal Card*.

Tennessee's Partner holds the week at the National, with good prospects for excellent returns. The play is well staged and finely acted. Shore Acres will follow.

An American Gentleman, with William Bonelli and Rose Stahl, at the Park Theatre, was well received to-night. Miss Stahl was formerly leading woman with the Durban-Sheeler Stock, and her friends turned out in force. *Man's Enemy* comes next.

The People's offers *The Night Before Christmas*, that played the Park Theatre last week. Rose Melville in *Sis Hopkins* March 4.

Davey and Speck's Stock company, at the Standard Theatre, are giving for the second time this season *The Queen of Chinatown*, with Willie Israel and Gertrude Tilden as additional features. Business fair.

The Eleventh Street Opera House, with DuMont's Minstrels, have a timely and lively burlesque, entitled *Mrs. Carrie Nation*, the *Smasher*, one of the best things done here this season. Frank DuMont deserves much credit for his burlesques.

Henry Ludlum, the well-known dramatic instructor, and his pupils, will give two one-act plays at the Broad Street Drawing Rooms, March 1.

Benefits for employees are now the order of the day. John F. Garard and Frank Kelly, of the National Theatre, will appeal to their friends Feb. 26.

Barton Holmes' five Friday evening illustrated lectures will begin at the Academy of Music March 1.

Howard Wall, business manager of the Standard, and Evelyn Forber, of the stock company at that house, were married Feb. 18.

S. FERNBERGER.

BOSTON.

New Bills and Old—Gillette Discourages Late Comers—Miss Simplicity.

(Special to The Mirror.)

BOSTON, Feb. 25.

Once in a year the chief theatrical event in a Boston week is an amateur one. Ordinarily it is the Cadet Theatricals, but this time it is the bank officers who hold the center of the stage with their production of *Miss Simplicity*, by E. A. Barnett, who has been the librettist laureate of all the productions by the cadets. It was a decided society audience that packed the Tremont this evening and the smoothness of the production and the brightness of the work were the occasion of many compliments. Mr. Barnett has forsaken the vein of *Miladi* and the *Musketier* and essayed the musical comedy, which has been so successful in London as well as here. His book is bright and original, his lines sparkle and his lyrics have been set to admirable music by H. L. Heartz. As interpreted by amateurs, it made an unqualified success, and much may be expected of it when it reaches the professional stage. It is understood that A. H. Chamberlain has an option on it and that through Frank Martin he has offered the leading role to Lulu Glaser. A number of well-known theatrical men were here either to see the first performance to-night or the last dress rehearsal.

May Irwin has scored another Boston hit with *Madge Smith, Attorney*. She opened her annual engagement at the Museum to-night, and the house was packed. In many respects the piece is the brightest of any that she has had in a long time and I take off my hat to Ramsay Morris, who has been so successful in fitting the requirements of this star. The company is unusually good, and the interpolated songs went well.

Harry Lacy and *The Still Alarm* had a big audience at the Boston. I thought that all the possibilities of this play had been realized, but now that they have applied the treadmill device to the fire engine episode it adds very much. It takes the chariot race and goes it one better and puts the gallery boy in an appreciative frame of mind to enjoy the conflagration which follows.

On the Stroke of Twelve is a melodramatic newcomer at the Grand Opera House and affords plenty of new sensations. It has material enough for a dozen exciting plays, and the gods will be in their element this week. In *Old Kentucky* follows.

Herbert Kealey and Effie Shannon are in the last week of their engagement at the Park, where they have been well received in *My Lady Dainty*. Henry Miller follows with *Richard Savage*.

The Little Minister still engages the stock at the Castle Square. It was originally put on for a single week, but it was so well received that it would not surprise me to see *Frou Frou* pushed still further along. Following that will come a production of *Under Two Flags*.

Fanny McIntyre opens a starring engagement at the Bowdoin Square to-night, and reappears upon the stage where she was once leading lady of the stock. The play was *The Oracle*, a version of *Article 47*, in which she played Corn with striking success.

The Burgomaster at the Columbia is down for an indefinite stay, and if business keeps up at the pace of the opening week the flowers will bloom in the Spring before the production goes Westward again. Ada Deaves is one of the hits. William Gillette and Sherlock Holmes are at the Hollis. Late comers are getting an object lesson in punctuality, as Mr. Gillette refuses to let them be seated after twenty-five minutes' delay until the end of the first act. The tardy ones fume and splutter, but those who are on time and are undisturbed propose to have Sherlock Holmes undisturbed.

The Black Flag is a familiar play for the stock at the Grand to revive for this week.

Ben Hur is in its eleventh week at the Colonial.

Isaac B. Rich was seventy-five years old, 25

and he received many remembrances and messages of congratulation from professional friends. A surprise was sent to his supper table at the Somerset in the shape of one of the biggest cakes ever baked in Boston. It was some six feet around and was the gift of Joseph Brooks and other associates.

Walter E. Perkins was in town last week as he was playing in this vicinity with the Man from Mexico. He conferred with Mary E. Wilkins, the novelist, whose "Jerome" has been dramatized for Mr. Perkins, and will have a production either late in the Spring or early in the coming Fall. The dramatization has been done with excellent effect, I hear, and as played by Mr. Perkins should be a big winner.

The Climbers will be given a Boston run at the Colonial early next season.

Herbert Kealey and Effie Shannon have already begun rehearsals of the *Manon Lescaut* play by Theodore Burt Sayre, in which they are to star next season.

There was a meeting of the Boston Chapter of the Actors' Church Alliance in Fiske Hall, Copple square, this evening. Curtis Guild, Jr., president and the Rev. George W. Shinn, D.D., spoke on Dramatic Ideals as held by the player, the playwright and the public.

Ralph Belmore is going on a hunting trip to the northeast shores of Hudson Bay this summer.

Harry Meilaly, leader of the orchestra at the Museum, has composed a two-step, "The Shadow," named in honor of Capt. Bill Daly's yacht.

Adelle Block was the guest of honor at a dance given by Fannie Rothenberg last week.

Horace Lewis, who has been in town on a visit to his family, will return to New York to assume the leading part in Justice, the new Broadhurst production.

John Stetson, who is suffering from pneumonia, still continues to improve, and his physician hopes for recovery despite his extreme age.

From Minneapolis word comes to me of the great success made there by Clayton D. Gilbert, a former Bostonian, with a play written by a Boston woman. This was *At the Barbed Wire*, by Mrs. Evelyn Grosvenor Sutherland, which was played by the dramatic club of the University of Wisconsin of which Mr. Gilbert is instructor in oratory and dramatic arts. The play had a Boston production the same week and scored a similar hit.

Gustav Liders, composer of *The Burgomaster*, was recently married to Mrs. Grace C. Barret and they will start for Europe early in March.

Suzette Willey has closed as leading lady at the Bowdoin Square and received many presents from the patrons of the course, while quite a reception was held at the stage door on her departure.

Edna Booth says that she is negotiating for the lease of a Boston theatre to establish a stock company.

ST. LOUIS.

What the Theatres Offer—Ranions Get Another Garden—Castle Square Success.

(Special to The Mirror.)

ST. LOUIS, Feb. 25.

Sylvia Lynden received much praise for her splendid portrayal of Fanny Legrand in the Netherland company's production of *Sapho* at the Olympic. Business was not good, on account of Miss Netherland's absence. This evening the Sign of the Cross opened at Manager Stuart's house for a week engagement. Charles Dalton is still appearing as Marcus Superbus. Francis Wilson March 4.

Stuart Robson presented Oliver Goldsmith and *She Stoops to Conquer* at the Century to fair business. Sunday evening James O'Neill presented *Monte Cristo* to a big house. In his support are Frederic De Belleville, Thurlow Bergen, Howell Hansel, Robert Paton Gibbs, Warren Conlan, Selene Johnson, Annie Ward Tiffany, Catherine Curtis, Edgar Forrest, W. J. Dixon, and Mark Ellsworth. Next Sunday, Howard Gould in *Rever of Benzan*.

The Castle Square opera company did a great business with *Pinafore* and *Cavalleria Rusticana* at Music Hall. This double bill has always proved a big winner for Mr. Savage. Stage-Manager Temple's setting of *Pinafore* received unstinted praise. Maude Lillian Berri added to her success of last season as Josephine. Miro Delamotta was a splendid Ralph Rackstraw. William Paul was a good Captain Coreoran. In *Cavalleria*, Joseph Sheehan as Turridu and Adelaide Norwood as Santuzza, fairly lifted the people out of their seats in their great duet work. Mr. Sheehan and Miss Norwood are Manager Southwell's best drawing cards and they worked overtime during the week. This evening's bill was *Faust*. The cast and alternates for the week are: Faust, Joseph F. Sheehan, Miro Delamotta; Valentine, William Paul, Winfred Goff; Mephistopheles, William H. Clarke, Francis J. Boyle; Wagner, James P. Coombs; Marguerite, Gertrude Bonnyson; Josephine Ludvig; Siebel, Frances Graham; Martha, Maude Lambert. Next week, *La Boheme*.

West's Minstrels did a big business at the Grand. The performance was good throughout. Sunday afternoon Manager Garon presented Richard Golden in *Old Joe Prouty*. In the company are: Harry M. Morse, Robert Craig, Maurice Pike, Melville S. Collins, Henry Rich, Coulter Howard, Lawrence Flynn, Millie Corbin, Mrs. Frank A. Tammhill, Grace McLeod, Lillian Claire, and Katherine Kittleman. Royal Lili putains will follow.

Robert Fitzsimmons and family did an immense business at Haylin's. The show seemed to please Manager Garon's patrons. This week we have *Through the Breakers*. The company: J. H. Cossar, Joseph P. Koele, Harry Lewman, Frank Rose, Arthur Magill, John Rayold, Henry Hof, John Cullen, Claude McCoy, Nellie Elting, Fanny Yantis, Dorothy Crane, and Amanda Wellington. Miss underlined.

A Stranger in New York did a very nice business at the Imperial. Mabelle Rother, a St. Louis girl, made a hit as May Ketchum. John L. Kenney scored in the lead. Terry McGovern, who did such an enormous business at Haylin's early in the season, with *The Bowery After Dark*, was switched to the Imperial by Manager Garon for a return engagement this week, and opened yesterday afternoon to a packed house. Harry Glazier in *The Three Musketeers*, March 3.

Manion Brothers, the Southside amusement managers, have leased Klausman's Garden, which is opposite their own beautiful garden, and they will operate both in conjunction. They will put on a vaudeville bill during the summer season under the management of James E. Donovan.

James J. Hannerty, acting manager of the Century, has been confined to his home for two weeks suffering from a carbuncle.

Maude Lillian Berri and Joseph F. Sheehan, of the Castle Square opera company, took part in a musical given Tuesday evening by Mr. and Mrs. Philip Medart, at their home, 1729 Madison Avenue.

J. A. NOTTON.

WASHINGTON.

Excellent Attractions this Week—Lafayette Stock's Long Run—Musical Comedy.

(Special to The Mirror.)

WASHINGTON, Feb. 25.

E. S. Willard at the New National Theatre opened a week of repertoire to-night with his artistic portrayal of David Garrick. This company is excellent and a large audience enjoyed the performance. Maude Hoffman gave a charming rendering of *Ada Ingot*. During the week *The Middleman*, Tom Finch, and *The Professor's Love Story* will be given. For inauguration week the Alice Nielsen opera company.

James A. Horne in *Sag Harbor* opened at the Columbia to-night to a large house. Mr. Horne's Captain Dan Marble is in line with his other natural characterizations and he received a cordial greeting. Julie and Chrystal Horne were prominent in the cast. The Rogers Brothers in *Central Park* is underlined.

Camille, selected by vote, is this week's offering by the Lafayette Square stock company, with

Percy Haswell in the title-role. A large audience gave the popular leading lady many proofs of their appreciation. Eugene Gramond was most acceptable as Armand, as was John T. Sullivan as the elder Duval. La Tosca is in rehearsal.

At the Academy of Music Rose Melville in *Sis Hopkins* had good attendance this evening. The new version of *Sis* is well liked and Miss Melville gains by the elaboration of her quaint and unique dialect part. Thomas E. Shen's engagement last week was a very prosperous one, standing room being at a premium at all times on the Swanee River next week.

The Commissioners of the District of Columbia, backed by prominent citizens of Washington, have urgently requested Congress to pass a proper law governing theatrical licenses in the District of Columbia. This week the House District Committee makes a favorable report on the following joint resolution, amended slightly from the form in which it passed the Senate: "That any license issued by the assessor of the District of Columbia to the proprietor of a theatre or other public place of amusement may be terminated by the Commissioners whenever it shall appear to them, that after due notice, the person holding such license shall have failed to comply with such regulations as may be prescribed by the said Commissioners for the public decency."

Haley's Military Band attracted a very large audience to the National Theatre Sunday night. A programme of excellence was rendered. Lillian Sefton and Carlos M. Olivieri were the soloists.

Rev. D. J. Stafford, D.D., will lecture on March 5 at the Lafayette Square Opera House.

A feature of the Wednesday matinee of the Lafayette Square stock is the presentation of portraits of members of the company to all women in attendance. Percy Haswell and John T. Sullivan have figured on the souvenirs, and the coming Wednesday Graces Scott will be the subject of the portrait. To-night the one hundred and fiftieth performance of the company took place.

Violet Kimball, last Summer at the Columbia with the William Morris stock company, joined the Lafayette Square Stock company to-night, appearing as *Olga in Camille*.

Our theatres will open next Sunday, March 3. The Columbia Theatre will have the White Rats vaudeville performance; the National, the child philosopher, Anita Truman, in a lecture, "The Modern Standard of Greatness," and the new grand concert by Della Fox, the United States Marine Band and others.

The Columbia Theatre will probably have a stock musical comedy company this Spring and Summer, presenting *The Lady Slavey*, *The Rounders*, and others.

The first appearance in this country of the Philharmonic orchestra of Leipzig, Germany, under Hans Winderstein's direction, will occur at the New National March 8. With the orchestra will appear the Polish pianist, Josef von Sivinski.

JOHN T. WARD.

BALTIMORE.

Mrs. Le Moyne and Crane in Town—Other Offerings—Personal Mention.

(Special to The Mirror.)

BALTIMORE, Feb. 25.

Sarah Cowell LeMoine, supported by her excellent company, appeared at Ford's Grand Opera House this evening in *The Greatest Thing in the World*. The popularity which this beautiful play attained when last here is a guarantee of full houses during the week. Mrs. LeMoine's company is all that could be desired, and the performance is given with an artistic finish that is delightful. Next week, *Primrose and Lockslander's Minstrels*.

William H. Crane presented David Harum to the patrons of the Academy of Music to-night and had a cordial reception. Mr. Crane is personally a favorite here and always surrounds himself with clever people. A Crane performance is never dull, even if the play is bad, as has sometimes happened. Richard Mansfield will follow.

Thomas E. Shea again visits the Holiday Street this week. The vigorous acting of Mr. Shea has popularized him with the clientele of this house, and his advent is always looked for with pleasure. At the close of the week he will give way to *The Night Before Christmas*.

M. A. Kennedy was in the city for several days last week having been called here by the death of his brother, Charles J. Kennedy, who was buried from the Cathedral on Friday morning last.

The Kneisel Quartette, assisted by Harold Randolph, pianist, made its fourth appearance of the season at the Peabody Institute on Wednesday afternoon last. A very successful concert was the result.

James A. Horne was suffering with hoarseness last week while playing at Ford's Grand Opera House in *Sag Harbor*. His physician was in attendance every evening and during the play administered oxygen treatment.

HAROLD RUTLEDGE.

CINCINNATI.

Wilson at the Walnut—Other Attractions—Two Days of Grand Opera.

(Special to The Mirror.)

CINCINNATI, Feb. 25.

Francis Wilson in *The Monks of Malabar* opened at the Walnut this evening. Marie Celeste, Clara Palmer, Edith Bradford and others make up the supporting cast.

Rosedale was revived by the Pike company yesterday, and though somewhat old-fashioned the splendid acting made it one of the treats of the season at this house.

At Robinson's the Rosenthal Stock company gave an excellent performance of *The Clemencon Case*. Lorraine Deaux was excellent as Iza.

The Royal Lilliputians, headed by Franz Ebert and Elsa Lane, who now play their familiar extravaganza, *The Merry Tramps*, entirely in English, proved a potent attraction at Heck's yesterday and are certainly in for a tremendous week's business.

Human Hearts, which in previous seasons has proved a strong bill, is again at the Lyceum, where it is presented by a capable cast.

Digby Bell, Jim Jeffries, Kelley and Davis, and a number of others appeared at the benefit given at Music Hall Friday night in aid of the Saeng erfest 4-dit.

It has been supposed all along that Cincinnati would have no grand opera this season, but now the welcome announcement is made that the Metropolitan company will appear for three performances April 19 and 20.

H. A. SUTTON.

SAID TO THE MIRROR.

H. A. SIMON: "Please correct the report that I am with Joshua Simkins. I am working with my partner in a musical act under the team name of Terrill and Simon. I do not wish it thought that I have separated from Mr. Terrill, for such is not the case."

LEON HERMANN: "Please contradict the report in New York daily papers that I am dead. I am very much alive and meeting with great success. Moritz Hermann, who died in Berlin, was not related to our family."

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REV. HENRY WARD BEECHER.

LONDON.

Twelfth Night—George Alexander in The Awakening.

(Special Correspondence of The Mirror.)

FEB. 9, 1901.

Since last Saturday, when, owing to the beloved queen's funeral, London was a silent city, every kind of business being suspended that could be suspended, the entertainment business has looked up a bit. The improvement has not been too good, for many of the wags, or would be wags, seem to have slipped away from the play or to have postponed all sorts of engagements and social functions in order to appear more "loyal," forsooth. Other some are glad of the excuse for not having to go for such affairs and, of course, a great many whose trade is made by the attitude of the above two groups cannot afford the luxury of playgoing and music hall sampling. Even the two big new bills of the week, Twelfth Night produced by George Alexander at Her Majesty's on Tuesday, and The Awakening, submitted by George Alexander at the St. James's on Wednesday, have been very "down" on their receipts as compared with the same period in their previous productions. But, these being houses chiefly affected by the gold-edged playgoers, this sadness is not to be wondered at. I am glad to find, however, that at these playhouses and at certain others the looking ahead, starting a fortnight or so hence, is of a promising kind, which is something to be thankful for at a time of such depression, real and forced.

As to Twelfth Night, I have nothing but praise for it. It is a beautiful play to describe it without, for not only are the dresses and the scenes of a most charmingly picturesque kind, but the method of playing adopted is of the thoroughly joyous sort, a method of treatment not always accorded to this most joyous of comedies. Augustin Daly's was a beautiful production, so was Henry Irving's; both were nearly as beautiful as this. In each of these two important revivals, however, the playing was of a sober, not to say somber, kind, from Malvolio downward. Irving, contrary to general expectation, did not score as Malvolio, and indeed, with the exception of Fred Terry's Sebastian, the cast was not too happily chosen. Historically, Twelfth Night was not one of poor Daly's big successes, even Ada Rehan not being at her best as Viola.

Twelfth Night, as staged by Tree, is presented wherever practicable in a broad low comedy spirit, Tree himself setting the pace as Malvolio. I have seen many Malvolios. Tree's is the merriest that has been within the memory of man from Phelps downward. After playing such a grim and gloomy tyrant as King Herod up to a few nights ago, as it were, this latest impersonation of Tree's, crammed with new comic bits of business and by play, is indeed a *tour de force*. Surely the power of contrast could no further go. His make-up is an artistic triumph in itself. His proud and gingerly gait, set to a sort of old world *patron* air is in itself food for much mirth. His would be grave, but really giddy, pomposity, his quaint dancing master like courtesies and twirlings, and his quiet little coughing laugh, with self sufficiency in every note of it, and finally his extremely comic rage at finding him self so vastly belittled, all these things go to make up one of the finest bits of character acting that even the versatile Tree has yet presented in his long list of character personations. So funny is this Malvolio all the time that I could almost forgive the more than ever beautiful Maud Jeffries who, as the grave Countess, ever and anon breaks into smiles at him when she should, of all the characters, be the most smileless.

Good old Lionel Brough despite the fact that he had to bury his beloved younger daughter, Daisy, on the very day of the production, enacted Sir Toby Belch with infinite humor; and Norman Forbes, looking the quaintest Ague-foot imaginable, was also vastly comic. Courtice Pounds as the clown not only sang with his accustomed tunefulness, but also contrived to act that difficult part with considerable skill and vivacity. Maud Jeffries is not the only American in the cast; for your Robert Tabor is the Count Orsino and is highly satisfactory, both in a picturesque sense and in an elocutionary ditto. The character of Viola is played by a young member of F. E. Benson's company, Lily Branton, who so successfully deputized for Maud Jeffries as the crimson haired Marianne in Herod. Lily's Viola is in every way charming and effective, and should do much to enhance that youthful actress's chances in the profession she has adopted. Viola's twin brother, Sebastian, is played by another Bensonian, young E. quarter maine, to wit, who not only acts well, but by dint and careful make-up and just an occasional feminine touch of manner, presents a remarkable resemblance to the Viola. I have only to add that Zola Tibbory (Mrs. Arthur Lewis) who was suddenly called in to play the merry waiting maid, Maria, played with considerable zest, reminding me ever and anon of her once bright and beautiful mother, Lydia Thompson, who, alas, is I fear too much of an invalid ever to act again.

As to the production of Twelfth Night, all who have been to see this piece are already not only speaking in praise of its minute gaudy, but are also raving concerning Hawes Craven's scene representing Olivia's garden, one of the most beautiful woodland and floral sets ever seen on any stage. The richness of this scene, wherein Malvolio's peevishness, cunningly followed him up and down grassy steps and knolls and in and out among sundry quick set and other hedges, is a triumph of scenic illusion. We are all inclined to think that Twelfth Night, according to Tree, will be as it deserves to be, the success of the season.

I regret that I cannot extend the same praise to George Alexander's latest production, The Awakening, a society play penned for him by Hudson Chambers. I regret, not only because it always pains me to see such cost and trouble as Alexander always expends upon any production of his expended upon a play which seems to be unworthy of it, but also because I am a great admirer of both Alexander and of Chambers. I regard the last named as having shown himself hitherto one of the most powerful and careful of our dramatic writers. It is only fair to state that a good many of the first night audience, and some few of our leading critics seem to like the play. One or two papers even gush over it, but in my opinion, and as I have said I am anything but prejudiced against the author, but distinctly otherwise. I regard The Awakening as being for the most part a forced and badly wrought play. It contains some strong lines and a few rather choice epigrams, but its tale, as Colley Cibber and company would call it, is like the trouble some relations which the Grand Inquisitor put upon the rack, somewhat strained.

It seems to me that in building up this piece around a popular society man who has been "a devil of a fellow" among the fair sex, Chambers started out with intent to give us one of the new far too prevalent "sexual" or "problem" plays. It seems, however, as though he had fumbled the idea, and so after we have seen this "hero" so liberally insulted and abused, certain women whom he has inveigled including one poor wretch who repines that her husband has just died at the front, because she can now marry her seducer, we see, I say, this Lothario rewarded with the hand of a pure and innocent girl who is almost too good even for the best of men, for none for one of the worst. This same pure and innocent maiden is somewhat strangely depicted by our author, for she regards it only as a matter of course that she should drive up at night for an interview with this "devil of a fellow" alone in his chambers. Moreover, when he hints to her that such a proceeding is apt to "compromise" her she is so terribly innocent, look you, that she even asks him what "compromise" means. The poor girl's eyes are opened later in the third act when, in a scene doubtless intended to be strong, the deserted widow of the apparently woman hunting soldier who died at the front comes and bullies the show and one bloom maiden and tells her the brutal truth

about the despicable scoundrel whom they both love.

What I chiefly object to in this play is that firstly, the author would seem to wish to enlist our sympathies for his pitiful "hero," who confesses that up to the time of his so-called "awakening" he has persistently lied to women all his life. Secondly, I have to complain that although I prefer happy to unhappy endings to plays, this happy ending is not only utterly undeserved by the "hero," but it is also feebly brought about. Thirdly, it seems to me that this wholesale ladykiller is of so uninteresting a type that he ought to have been called the un-Lothario, and the play ought to have been named after him. Certainly the title of The Awakening (which had to be used by permission of Estelle Burney, the possessor of a play of the same name) is not too appropriate for Chambers' latest, if appropriate at all.

Alexander has, as usual, not only mounted the play beautifully, but has also procured the best cast that could be got for love or money, especially money. It was thought that Alexander himself this time would have a fine acting part, a sort of thing he does not often get in his own theatre. In my opinion, however, his character did not pan out histrionically strong. He played it though as well as it could be played. Your sweet citizenship, Fay Davis, was even sweeter than hitherto as the extraordinary innocent damsel aforesaid. The generally dashing tier trade Kingston, a newcomer here, did all that was possible with the unpleasant character of the hero's newest, and very haggard, mistress. To those in the know, however, it seemed painful that this actress should have to play a character of a woman whose husband had died at the front when the actress herself only very recently suffered the same sad bereavement. But that by the way. Your handsome Julie tupp looked radiantly lovely in a character some two or three times long, and in the first act only. The attractive Miss Granville, who has a fine figure whereon to hang lovely frocks, played with tact and humor as the good natured friend of all the ladies involved with the aforesaid mournful masher, and Sir Henry Irving's eldest son, H. R., was droll whenever opportunity served as the meditative woe of the good natured friend in question. It says much for the St. James's company that made so much of such poor parts.

It is again stated that Marie Tempest will in due course present an adaptation of "Vanity Fair," with herself as Becky Sharp. Some of

THE STOCK COMPANIES.

The Alcazar Theatre Stock company, San Francisco, presented A Night Off Feb. 11-16. Lily Conover, as Nishe, contributed a most delightful character study of the hoydenish girl. Marie Howe added another to her list of successes as Mrs. Rabbit. Juliet Crosby as Susan could hardly have been improved upon. Aggie Rankin, a new comer, scored a success as Mrs. Bunask. Joseph Kilgour made Bennis/Sharp a thoroughly enjoyable character. Edwin T. Emery as Jack M. Berry again demonstrated his ability as a light comedian. Howard Scott as Prof. Eckhart gave a most amusing performance. George P. Webster played Harry Dabnick pleasingly. What happened to Jones followed.

Howard Hall has retired from the Central Theatre Stock company.

Polly Stockwell has retired from the Alcazar Theatre Stock company after a season of 30 weeks.

Edwin T. Emery's engagement with the Alcazar Theatre company has been extended to cover the Summer season.

The production of Blue Jeans by the Boyle Stock company, Nashville, Tenn., Feb. 18-23, drew large business. It was one of the most satisfactory performances given by the company. William Stuart as Perry Fessenden did excellent work. J. Gordon Edwards achieved a success as Ben Booth. James K. Applebee was seen to great advantage as Jacob Tutwiler. Morris McHugh contributed one of the gems of the performance as Col. Kiser and J. H. Hollingshead as the Hawkins proved his versatility. William G. Backwith appeared only in the last act as Jim Tutwiler, but managed to secure a generous share of the honors. Thomas G. Sterrett and V. C. Alley played character parts well. Ethel Barrington won many friends by her excellent work as June. The Sun Endity of Emma Hollinger was one of the most artistic interpretations of the season. Nancy Rice played the Dutch girl and Nell and was clever in both parts. Emma Butler made Mrs. Hawkins very amusing, and Ruth Cawthorne was an acceptable Cindy. The scenery and effects reflected great credit upon Stage Director Edwards. Christopher, Jr., is the current bill.

Excellent performances of Shall We Forgive Her were given by the Baldwin Melville Stock

PROFESSIONAL DOINGS.



Photo by Scott, O'Brien, N. Y.

Above is an excellent likeness of David Francis Marshall, who is winning high praise from the critics throughout the country for his impersonation of Willie West, the bogus chappie doctor in F. H. Akerstrom's new comedy, The Doctor's Warm Reception. Mr. Marshall is a New Orleans boy and began his stage career at an early age. His versatility has been proved by excellent work in all sorts of roles from those of the classic drama to farce. He will sever his connection with the attraction just named at the end of the present month.

On account of the death of E. R. Fitz, Old Dan Tucker closed at Denver, Col., last week. Dan Sherman will open on Sept. 1 under management of Robert Loomis. Mr. and Mrs. Sherman will rest for a few weeks at the home of Mr. Loomis in Kansas City.

Carroll Day closes his season with A Lion's Heart March 2. He has been specially engaged by Carl Hawken for the spider in The Silver King.

Irene Ackerman, assisted by Harriet Living, will give a course of original readings at the residence of Mrs. K. C. Ackerman Fay, 29 West Fifthteenth street.

Armagh Donohue, the Irish baritone, was the guest of the Castilian Council, Knights of Columbus, at their annual banquet, given at the Hotel Marlborough on Thursday evening last. Mr. Donohue sang five Irish songs, and closed the evening with the Star Spangled Banner, with a chorus of three hundred.

Charles H. Yale paid a flying visit to New York last week on business connected with his enterprises and the Yale and Ellis attractions.

Pauline Duffield, who has been ill at her home with a gripe since the closing of That Man company, is convalescent.

John M. Welch has been ill and has undergone an operation, being out of the east of A Bell Boy for ten days, during which time the title role was successfully played by T. A. Morse. The prosperous tour will close late in March.

The senior students of the American Academy of Dramatic Arts will appear this (Tuesday) afternoon at the Empire Theatre, in A Fool's Paradise and Sympathetic Souls, two new plays by Sydney Grundy.

Nella Webb and Louise Montague were somewhat injured in a runaway accident in Central Park on Friday.

The Belle of Bohemia was produced at the new Apollo Theatre, London, on Feb. 21, and is reported to have been received with some show of favor, although voted inferior to The Belle of New York.

The Elmido Farm company are quarantined at Champaign, Ill., three members having developed symptoms of smallpox.

Marion Russell, who has been out of the east of Lost River No. 1 owing to an attack of the gripe, will rejoin the company in Brooklyn next week.

A son was born to Mr. and Mrs. Leigh Morrison, at Lynn, Mass., Feb. 21.

Charles W. Sweeney has leased the Pavilion, Fern, Ind., for the remainder of the season.

Four "extra women" engaged for the Richard Mansfield production of Henry V. at Cleveland, Ohio, last week, attached the box-office receipts at the Opera House, on Saturday night, to collect their salaries. They had been definitely engaged, and later informed that their services were not required. They got their money—\$29 in all.

Amy Lee, who has just finished a short special engagement in The Wolves of New York, has been engaged to play the soubrette lead in Human Spiders, to be produced on March 18.

Word has just been received in New York of the death of "Johnny" Booker, at the Soldiers' Home, Brighton, Ohio, on Oct. 25, 1899. Mr. Booker was famous in his time as a minstrel and circus clown, but in the later years of his life he drifted away from his professional associations and none of his old friends knew of his death until very recently.

Mrs. Beaumont Packard, of the Packard Exchange, is in New Orleans, visiting her mother. She will return to New York on March 8.

Birce St. Cyr, the French actress who has been in this country for some time playing with several well-known companies and who last season was a member of Mrs. Fiske's support, next Summer will take out a company of her own on tour among the various Summer resorts. Miss St. Cyr will be under the management of C. W. Hopkins.

The reports of the Bernhard Cognolin engagement in San Francisco point to its having been a disappointment peculiarly. With the exception of the opening performance the houses were not good during the first week in L'Aiglon, although there was then a prospect of a better showing, with other plays of the repertoire.

Vienna Life closed suddenly at the Broadway on Saturday, having proved no better than the original review in The Mirror said it was. There is talk of sending it on the road. The Broadway is closed for the present.

The Twelfth Night Club promise to arrange a benefit for Madame Janaschek next month, and Alice Fischer Harcourt, Amelia Bingham, Elizabeth Tyne, Blanche Bates, Eleanor Robson, and Viola Allen are the committee in charge. Madame Janaschek is now at Saratoga, N. Y., and is said to be ill and in want.

A H. Chamberlyn has sued Lady Frances Hope for \$50,000 damages, alleging breach of contract.

The betrothal of H. S. Northrup and Margaret Bourne, of Henry Miller's company, has been announced.

The Hasty Pudding Club, of Harvard College, will produce its annual come opera, in Cambridge on April 27 and 29. On the evenings of May 2, 3 and 4 the operetta will be repeated in Copley Hall, Boston. The libretto of the operetta, which has not yet been named, is by J. G. Forbes, and the music by N. H. Priele.

Lena Ralston will hereafter be known professionally as Lena Hart. She is the wife of Walter Hart, treasurer of the Irving French company. Mrs. Hart continues as leading woman of that organization.

The Rev. H. Staffed of Washington, D. C., will deliver a lecture on the tragedy of Macbeth, at the Latham Theatre in that city, on the afternoon of March 5.



WALKER WHITESIDE.

us have heretofore drawn attention to Minnie Madden Fiske's Rocky Sharp play copyrighted in this nation a long while ago. Indeed, several of today's papers express the hope that Mrs. Fiske will soon carry out her promise of coming here to act that and other characters. Mrs. Fiske will be welcome.

GAWAIN.

OPERATIC SCHOLARS ENTERTAINED.

The American School of Opera gave Pinafore at the Berkeley Lyceum last Tuesday evening at the capacity of the house. The small stage limited the scenic effects, but the presentation in its entirety delighted the audience. The familiar music and jests of this Gilbert and Sullivan opera evoked the usual laughter and applause. While the stage direction was faulty and the pupils lacked dramatic training, the earnest young workers should receive the encouragement they deserve.

Allen C. Hinekey as the Right Hon. Sir Joseph Porter displayed a voice of beautiful quality, which he uses skillfully. His action was characterized by a professional like repose and grace. The Buttercup of Julia Strakosch was pleasing and captivating. Her solos were vociferously cheered. Captain Corcoran, Dewitt C. Mott, looked well the part and sang with much expression. Pauline Johnson, the Josephine, possesses a clear, high soprano and is evidently a painstaking student. Edith Fraser was a graceful, pretty Hope and sang the role acceptably. Emory Brannan's Ralph Ricker was well received.

Edith P. Johnson as Dick Deadeye was very comical. He has a rich, pure bass, which he uses with skill. The solo of Andreas Schneider, the Bill Redstay, made a hit. He was recalled three times. His voice is of a sympathetic quality, and he shows the real musical temperament. The next opera in the series will be The Mikado.

EDWIN KNOWLES ILL.

Edwin Knowles, the well-known manager, is seriously ill at his residence, 868 Lafayette Avenue, Brooklyn.

company, New Orleans, Feb. 18-23. Maude Odell, Maurice Freeman, Lucia Moore, Blanche Seymour, J. M. Sainpells, and Anna MacGregor deserve much praise.

All the Comforts of Home was most creditably rendered by the Hopkins Stock company, at the Grand Opera House, Memphis, Tenn., last week. Frederick Montague, Sam Morris, Frederick Julian, and Earl Stirling extracted much comedy from their characters. Al. Fremont, Joseph O'Meara, and A. A. Ebert, in parts of lesser importance, deserve praise. Nettie Marshall as Phil scored a triumph. Carrie Lambert was a sweet and clever Evangeline. Edith Julian, Nellie Lindroth, and Nellie Noar succeeded in the parts assigned. Melbourne MacDowell is underlined for a series of Sardanapalus productions, beginning this week with Sardanap. Mr. MacDowell will be supported by the stock company.

WALKER WHITESIDE.

The Shipman Brothers have assumed the management of Walker Whiteside, and for the rest of this season will present him in his dress success, Heart and Sward. Some time since it was suggested that Mr. Whiteside try his fortune in the field of romance, giving up his extensive repertoire of classic plays with the possible exception of Hamlet. Mr. Whiteside, in the opinion of many critics, is an actor possessed of exceptional talents, fine ability, earnestness, and a voice of unusual quality. Mr. Whiteside considered carefully the advice that he should abandon his heavier characters and at once set about making radical changes in his method and repertoire. He made his selection, Shylock, Richard, and Othello, and commenced producing romantic plays. It was a fortunate move, for it is said that he has met with a most flattering artistic and pecuniary success. The disastrous fire at the Grand Opera House, Kansas City, swept away all his productions, including costumes and other effects. The Shipman Brothers, who have been the management of Mr. Whiteside for a term of years, have supplied him with an entirely new and complete production of Heart and Sward, with which they will send Mr. Whiteside on a tour throughout the South.

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A LANE CONCLUSION.

Last Thursday an indictment for alleged criminal libel, procured after many vicissitudes of endeavor against the editor of THE MIRROR at the instance of the Theatrical Trust, was dismissed on motion of the District Attorney.

Thus ends, without effect, a series of desperate attempts to punish this journal for telling the truth about the combination formed to lay the theatre of this country under tribute.

This indictment for alleged criminal libel was the dernier resort of the Trust after its institution of several civil suits for alleged damages had failed to muzzle THE MIRROR.

In its frantic efforts to stop public discussion of what it called its "private business," which in fact was public business, as it affected a great public institution, the Trust sued THE MIRROR by civil process, claiming damages in \$100,000, and also brought actions for damages against the printers of THE MIRROR and its circulating agents. These suits failing of the purpose to stop criticism of Trust methods, the Trust procured the indictment of the editor of THE MIRROR on the charge of criminal libel.

A brief session in the police court, on the preliminary hearing of the criminal charge, placed the plaintiffs in the posture of defendants without going into the merits of the matter. Readers of THE MIRROR will remember the very interesting testimony adduced on the examination of several members of the Trust in this proceeding. This foretaste of what must inevitably happen in a court in which the members of the Trust should be closely questioned served to give those persons new ideas as to the possibilities of developments in a regular trial. In other words, a few hours in the police court seemed to reduce the Trust's fever for a prosecution.

It became evident that it would be impossible, as THE MIRROR wished, to bring any of the cases instituted by the Trust to issue. Time passed, and there was no attempt on the part of the Trust to move any of the cases for trial. Time passed again, and as it became known to the Trust that THE MIRROR was anxious to confront in court the persons that claimed they had been libeled, the Trust by its own motions discontinued one after another of the suits it had brought. The refusal of the Trust to figure in any way in the criminal case, action on which was demanded, that, the last of the series, took the course of the others.

It was an open boast of the most vindictive and most talkative of the members of the Theatrical Trust, when THE MIRROR began its crusade against that combination, that the Trust would "kill" THE MIRROR

within a year. That was several years ago. This most talkative member of the Trust no doubt but expressed the hope and purpose of his Trust associates in this boast. THE MIRROR will be even more widely circulated and more influential than it is to-day—and it is more widely read and more influential to-day than ever—when the Trust shall have outlived its selfish purposes and is but an offensive tradition in the theatre of America.

It was the open boast of another member of the Trust, who but voiced the hope and purpose of his fellows in that combination, that the Trust would see the editor of THE MIRROR imprisoned and mulcted for the pleasure and satisfaction of the Trust. That contingency was remote at the time of the boast. It is even more remote to-day.

THE MIRROR has had the sympathy of every member of the profession whose good will is worth the having in its fight against the commercializing and the demoralizing of the theatre. Moreover, it has had the countenance and support in that fight of the only newspapers in the country whose countenance and support mean anything in a question of public policy. The outcome thus far is a triumph of the principle of journalistic freedom. THE MIRROR is proud of its course throughout, as it is gratified at its vindication by suggestion, although it would much have preferred to have the Theatrical Trust make good its initiative and face the issues raised by THE MIRROR in court.

THE VAUDEVILLE TROUBLES.

THE trouble between the performers and the managers of vaudeville precipitated last week gave such scope to the sensational habit of the daily newspapers in treating all things relating to the theatre that the merits of the case were lost sight of in the flood of superficialities printed.

Some time ago the leading vaudeville managers organized an association, ostensibly for their own protection in their relations with performers. One of the admitted purposes of this association was to check the increases in vaudeville salaries that were held to have reached the limit of the managers' ability to pay. If the organization was practical to this extent, it goes without saying that it also would be in the power of the associated managers not only to limit salaries, but to decrease salaries to a point that the managers might determine for themselves to be proper, without reference to the wishes of the performers in the premises.

But if it was right for the managers to organize for their own protection, it certainly also was right for the performers to organize for a like purpose. There would have been no organization of the performers if the managers had not made such an organization necessary by their own combination. As it is, the performers soon found that the managers' organization was inimical to the performers' interests, and were forced as a measure of self preservation to combine, as they did combine.

Formerly the performers engaged with managers through various agents, to whom the performers paid a small percentage of their salaries as commissions. In the natural and more desirable order of things, before the present troubles germinated, the healthful conditions of competition and supply and demand prevailed. It is reasonable to suppose, in these conditions, that a performer really was worth any salary he could command in the open market. The combination of the managers in a sense closed competition, and without a counter combination any and all performers were at the mercy of the managers' combination, which could agree as to just what the individual members of that combination would pay any and all performers, without consulting with the performers themselves, and which also could discriminate fatally against any performer or performers that declined to accept the managerial ultimatum. The combined managers might manage to effect this or any other purpose as to the performers without offensive aggression of any sort. As the managers were combined, it was not a question of competition. Thus if a performer declined to accept terms offered it would be easy, without appearing to discriminate against the performer, to shut all the theatres in the combination against him, or to so curtail his season that the result would be arrived at in another way.

The immediate troubles between the performers and the managers relate to the method adopted by the managers' association for the engagement of performers.

The combination of the managers practically eliminated the vaudeville agents, or middlemen, who formerly acted as between the performers and individual managers. But the managers' association decided to have an agency of its own—an agency plainly in the interest of the managers, as the managers organized it, although the expenses of the agency have been defrayed by commissions deducted from the performers' salaries. By this arrangement the performer, deprived of his former right to patronize this or that agent, was forced to do business through the agency of the managers, which a part of his salary supported, and to submit to anything that the managers might insist upon.

The performers' combination, known as "The White Rats," naturally objected to this arrangement. "The White Rats" made issue on this subject, asking the managers to abolish the exaction of this commission in their employment. The purpose of "The White Rats," as announced, was, and is, to devote this percentage or commission to the charity fund of the order, and the contest wages on these lines.

In the opinion of THE MIRROR, combinations are the curse of the American theatre to-day. The chief combination, the Theatrical Trust, which all who have the best interests of the stage at heart abhor, is the father of all these troubles. No combination in theatricals is necessary for any legitimate purpose. But if there be any combination to be commended it is that of actors or performers in self defense against the aggressions of those wholly concerned in the theatre's material interests.

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The Exile of Commercialism.

Chicago Post.

How is it with dramatic and literary art with the former in particular? Critics ardently devoted to the serious, noble side of the stage seem to despair of any improvement in our dramatic situation. Tragedy, we are told, died with Booth, and artistic comedy is fitfully held up by Jefferson, to disappear with his impending retirement from the stage. Not only have we no worthy successors of our great actors of the past, according to these reviewers, but, what is worse, we have no means of training a new generation of capable and versatile actors and actresses. The managers of the old type, who were first scholars and teachers and money-makers next, have departed, and to-day theatres are "run" on the principle of trust enterprises generally. The box-office determines everything, and the interests of the art as such are completely lost sight of, if not mocked. In an interview a prominent manager frankly stated recently that the dramatization of popular novels is due to the great economy in advertising. It costs something like \$25,000 to make a new play known, while a story that has scored a success needs no advertising at all. What an admission? What has the serious drama to do with considerations of this character? How can we look for first-rate work from playwrights, to progress in stagecraft, to a revival of the serious drama, if "economy in advertising" is to be the paramount factor? No doubt the prospects are not as dark as they are painted, for talent is irrepressible and honest art not unprofitable, but there is much truth in the depressing forecasts we are compelled to read these days. There is need of a reaction against the too despotic rule of commercialism in the artistic sphere.

It Is Different Now.

"History of Playhouses in Syracuse," in Syracuse Post-Standard.

These were the good old days when pirates didn't control the theatres of America. A manager transacted his own business and did not have to contend with the "hold-up" policy now in vogue with certain fakirs in New York city. These were the days when the companies were No. 1, as there were no No. 2 companies (with inferior casts) presenting New York successes through the kind permission of Mr. Charles or Mr. Daniel Syndicate. These were the days when such noted artists as Mrs. Fiske and Henrietta Crossman would receive a hearty welcome from the managers of theatres and would not be barred out because they would not hand over their earnings to several sure thing players. After the present managers have been thoroughly plucked, like the goose of old they will be glad to return to the good old system of doing their own business without the assistance of a "skindicate." A person who goes into the theatrical business to-day furnishes the money. The Syndicate furnishes the experience. At the end of the season the investor has the experience and the dimflamers have the money.

A Trust Combination.

Letter to Brooklyn Eagle.

Why do the people of Brooklyn stand the impositions that is practiced on them at times by some of the Brooklyn theatres? They have a fixed tariff for ordinary shows, but when it comes to giving the public something that is a little better, they at once bounce the prices. Why do the people stand it, in the name of goodness? The remedy is in their hands to correct. Keep away; don't patronize them, and it will do more to correct this game than anything else.

Legitimately Assailed.

Cedar Rapids, Ia., Republican.

The Theatrical Trust is receiving blows right and left. The American people are not disposed to take art from a Trust without vigorous protests. Perhaps the Trust will get some sense knocked into its head and not attempt to levy tribute on every performance in every opera house in the United States.

Sticky Business.

Washington Post.

The Theatrical Trust engaged in a rather risky piece of business when it inaugurated a war on the critics.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. R. C., New York city: Letters to players addressed in care of THE MIRROR will be forwarded.

H. V. T., St. Louis: The Belle of Richmond was produced at Williamsport, Pa., by the Vallen Stock company, on July 22, 1900.

R. S. G., Tacoma, Wash.: 1. Sowing the Wind was written by Sydney Grundy. 2. Touring players may be addressed in care of THE MIRROR.

CONSTANT READER, New York: The London theatres opened much earlier in the evening in the days of Nell Gwyn than they do now.

LOUISE FALCONER, Chicago: The Lady of the Lake, or the Knight of Shandon, was produced at Niblo's Garden, New York, on May 25, 1874, under management of Charles K. Thorne, Sr.

RED BANK, Red Bank, N. J.: Hermann Sudermann is the author and owner of Magda, which is a royalty play. Emanuel Leberer, 15 West Forty-second Street, New York city, is the American agent.

W. E. S. and J. G. S., Schenectady, N. Y.: 1. The relative merit of actors in similar lines of work is a matter of personal opinion. 2. Andrew Mack comes from Boston and Chauncey Elliott from Buffalo.

G. H. R., Troy, N. Y.: 1. THE MIRROR has no record regarding the existence or whereabouts of the Marguerite d'Estes company. 2. The Air Ship company is on tour. See the "Dates Ahead" columns of THE MIRROR.

J. P. J., Philadelphia: The "complete history of the first American play" may be given, unfortunately, in a few words. It was written by Thomas Godfrey, Jr., of Philadelphia, and bore the title, The Prince of Parthia. Mr. Godfrey was born in Philadelphia in 1735. In 1758 he served as a lieutenant of the Pennsylvania forces in the expedition against Fort Mifflin. In 1759 he went to North Carolina, where he wrote his first and only play, in the hope that it might be performed by the Douglass company, in Philadelphia. The Prince of Parthia did not, apparently, awaken any enthusiasm in the players, nor has it met with any favor since. It is ill contrived, with no action and a mediocre plot, and its lines possess little or no literary merit. Mr. Godfrey died in 1763, before his play was either printed or performed. He left many friends behind him, however, who esteemed his writings most highly, and it is probable that they left no stone unturned in their efforts to get recognition for Mr. Godfrey's work in the theatre. At last, on April 24, 1767, The Prince of Parthia was produced by the Hallam company at the New Theatre, in Southwark. Beyond the fact that the tragedy was actually performed, nothing is known of the production save that in the cast were Hallam, Douglass, Wall, Morris, Allen, Tomlinson, Broadbelt, Greenville, Mrs. Douglass, Mrs. Morris, Miss Wainwright, and Miss Cheer. The journalists of the period paid little attention to the theatre, no dramatic criticisms appeared in the newspapers, and it is therefore not surprising that the production of the play was not recorded in the public prints, except in the advertising columns. Two years prior to its stage production, the play was published in a volume that included also several of Mr. Godfrey's short poems. There is no record that the tragedy was ever acted a second time. The book has long been scarce, and is very rarely offered for sale. A copy that was in the McKee collection sold recently for \$35.

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LADY SANDONALE. By Frank Burnham Bagley and Irving Williams.

LOVE AND PATRIOTISM. By Israel Batsky.

MY SON JOHN. By William Henry Dodge.

OVER YONDER. By Blanche Marsden.

SECOND THOUGHTS. By Harriet Holmes Haslett.

SONS OF MATTHEIAS. By John A. Lampe.

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THE PHOENIX. By Milton Nobles.

THE PLAYERS' CHRONOLOGY.

February.

28 Union Square Theatre fire, New York, 1888.

Brunswick Theatre, Wellclose Square, London, collapsed, killing fifteen players, 1828.

James Thompson's "Sophrontes," produced at Drury Lane, 1739.

Birth of F. Gottschalk, at London, 1828.

Globe Theatre fire, 1613.

Birth of William Parsons, the original Crabtree, 1736.

Debut of Charles H. Saunders, at Warren Theatre, Boston, as Curwin in Thersere, 1835.

26 Last appearance as Macbeth of W. C. Macready, at Drury Lane, 1851.

Death of John Philip Kemble, 1823.

Birth of William Birch, minstrel, at Utica, N. Y., 1831.

Debut at the Park Theatre, New York, of John Howard Payne, 1809.

Birth of William Cody, in Scott County, Ia., 1845.

27 Birth of Ellen Terry, at Coventry, 1848.

Athelston produced at Drury Lane, 1755.

Public debut in Rigoletto, at the Academy, New York, of Clara Louisa Kellogg, 1861.

March.

1 Birth, at Cologne, of Charlotte Walter, 1824.

Debut as Justice Woodcock of J. H. Buckett, 1826.

First appearance at The Princess's of Edmund Leathers, 1873.

Birth of Dan Leon, minstrel, 1825.

Marriage of Charles H. Hoyt and Caroline (Scales) Miskel, at New York, 1804.

Death of Charles L. (Alvin Jockyn) Davis, 1900.

2 Birth of Madame Vestris in Soho, London, 1797.

Debut of William Florence Owen at the Fifth Avenue Theatre, New York, 1867.

Death, at Troy, N. Y., of Johnnie Wild, 1808.

Toss of D'Urbervilles produced at the Fifth Avenue Theatre, New York, 1897.

Death, at New York, of Mrs. Cornelia Jackson, 1899.

3 Birth, at Totten, Sussex, of Thomas Otway, 1651.

Barrum's Theatre and Museum fire, 1868.

Birth of Adelaide Neilson, 1846.

Birth of William Charles Macready, 1793.

Alexander H. Purdy, dramatist of Uncle Tom's Cabin, died, Brooklyn, 1862.

Tammany produced by Mrs. Halton, sister of the Kembles, 1794.

Death of Nelson Wheatcroft, 1867.

The Brothers, by Dr. Edward Young, produced at Drury Lane, 1733.

Death of Harriet Constance Southon (Madame Hector Berlioz), 1854.

THE USHER.



Owing, most likely, to "influence," the Savoy Theatre was built in delightful disregard of the laws governing the construction of theatres in this city. Probably it was on this account that reluctance was shown by the authorities to issue a theatrical license for it, although performances were permitted there in cool violation of the law for some time before such a license was granted.

Now that the Savoy has found new lessees and managers in the persons of Charles Frohman and Frank McKee, and as it is announced by them that alterations will be made in the building during the summer, it would be just as well for them to consider, in planning these changes, whether there are provided:

1. An open court or space seven feet wide on both sides of the building, beginning in a line with the proscenium wall and extending to the street.
2. Not less than two exits on each side in each tier opening into the open courts.
3. Staircases of fire proof material inclosed in brick walls.
4. Storage for scenery and properties separated from the stage by a brick wall.
5. A fire proof metal or asbestos curtain.
6. Metal skylights over the stage, arranged to open automatically.
7. Iron or steel fly galleries.
8. Fire proof materials in the roofs of the auditorium, corridors and lobbies.
9. Iron or steel galleries and fire proof gallery fronts.
10. Fire proof ceilings and metal lathing.
11. No wood sheathing, canvas or combustible material over the walls.
12. Fire proof walls dividing the dressing rooms and iron doors, metal, slate or fire proof shelving.
13. Two independent stairways, with direct interior outlets, for each gallery.
14. Two independent staircases, with direct exterior outlets, for the service of the stage.
15. Recesses in the walls for steam pipe coils.
16. Stand pipes with hose on every floor; automatic sprinklers on the stage.

The foregoing are a few of the provisions of the laws as revised up to 1892, and which apply to all buildings built since that date and used for theatres, opera houses or entertainments of any kind where scenery is employed.

Louis Nethersole will probably remain in this country next season and continue in theatrical management, although there is little probability that his sister will be able to act for a year or more.

The discovery of the malady which necessitated the closing of her season and her return to England to submit to a serious operation was sudden and wholly unexpected. The specialists she consulted advised her that she might be able to act two or three weeks longer, but she felt that it was better to take no risk and so she ended her tour at once.

Miss Nethersole has a strong constitution and abundant vitality and her brother hopes that these favorable conditions will minimize the dangers of the ordeal through which she must soon pass.

Katherine Grey is troubled by an unfounded rumor that has found its way into the newspapers. She writes: "May I ask you to contradict an impression which I have been told seems to be general among theatrical people: that is that I have retired from the stage? Such, most assuredly, is not the case, although at present I have made no engagements for this or next season."

The manager of a theatre in a thriving one-night stand—thriving, I mean, in other than the theatrical sense—writes me an interesting letter setting forth the difficulties under which he has labored since the Theatrical Trust came into existence. This manager, it should be explained, pays tribute to the Trust, and his situation is typical of that of numbers of his brethren in the smaller cities. But let him speak for himself:

I have a good town and the theatre is well patronized, but the great trouble is I cannot count on getting any really high-class attractions during the season. Of course, I am compelled to do business with the agents of the Theatrical Trust in order to get certain attractions that they virtually control, but my patrons seem to think it very strange that the first-class attractions go to larger cities not far away, and that I cannot secure them for this point. Of course you understand the situation, but it is a hard matter to explain it to them.

I have gone over the ground with some of my best patrons fully. I have explained to them that in past years the leading people of the theatrical profession had separate managers, and, as a general thing, they looked their routes independently, but that since the theatrical "combine" has been formed, these people are virtually controlled by them, and that they could very easily take all the first-class attractions that now exist and use them first in the larger cities, where theatres, of course, are under the control of the Theatrical Trust, with the result

that the smaller towns virtually get nothing of a high grade.

I have worked hard to get good attractions for my town. We have a splendid theatre, and there is no reason why high-class attractions should not do a satisfactory business. Those companies that I get are thoroughly satisfied with the receipts, but, as I stated above and as you know to be a fact, as long as the Theatrical Trust control matters, using all the big attractions in their own theatres, although the smaller theatres are compelled to pay them a tribute in order to get them to book anything at all, so long as we will be in the deplorable condition that we now find ourselves in. Do you believe there is any relief in sight from this miserable combination? I have talked with every traveling manager who has been through here, and they all seem to have made up their minds to let the theatrical combine control them completely. There doesn't seem to be any independence left in any of them. They simply say: "The Theatrical Trust controls everything, and as long as we expect to be in the theatrical business we will have to accede to their demands."

But my patrons insist, in spite of my explanations, that the whole thing is a matter of dollars and cents, and that, if I would offer sufficient inducements, I could get the best attractions. You know that this is not true. I offer as large inducements as any town of this size can offer, but they are useless. It is simply a matter of: "Take what the Trust chooses to send you and look happy."

The situation thus described can be appreciated by every one-night stand manager in the United States.

There is a remedy, of course. It lies in the organization of managers of theatres and attractions for self-protection. Such an organization, wisely guided, would destroy the power of the Trust and scatter its elements in one season. If managers have neither the courage nor the enterprise to combine for the



EVERETT KING.

restoration of independence and freedom from iniquitous taxation they deserve to continue to suffer in both pocket and self-esteem.

Thanks to the energetic work of O. J. Mitchell, *The Mirror's* correspondent at Portland, Oregon, there is now a law in that State which will punish as a misdemeanor the unauthorized use of manuscript plays.

In the Senate the bill was fathered by Judge Sweet, while in the lower house it was introduced and pushed by Colonel McCracken, who was related by marriage to the late Annie Pixley.

Correspondents of *THE MIRROR* in other States and the American Dramatists Club are actively furthering similar legislation elsewhere. It is only a question of a short time, I think, when this form of protection for non-copyrighted plays will extend throughout the country.

BIRTHDAY CLUB INCORPORATED.

Articles of incorporation of the Shakespeare Birthday Club of New York City were filed with the Secretary of State at Albany on Feb. 21. The directors are James Booth Roberts, Walter F. Hartzell, Vaughan Kester, Horace Lewis and Everett King. As will be remembered, the club was organized in this city last spring. Its chief purpose is to promote the celebration here and elsewhere of the birthday of William Shakespeare.

SOUTHERN NOT GOING TO LONDON.

E. H. Southern, who had intended presenting Hamlet in London this spring, has abandoned the project, and will continue his tour of this country.

EVERETT KING.

In this issue is reproduced a picture of Everett King as Hamlet—a role in which he has made extraordinary and well-earned success. A prominent and scholarly Canadian critic wrote recently of Mr. King's impersonation in the highest terms. In the course of a long article he said: "Mr. King is the ideal Hamlet at all times—tender, bitter, haunted, mystic, imaginative, isolated, majestic, intellectual, and above all, he bears the stamp of genius." The critic compared Mr. King's impersonation to that of several of the noted Hamlets of the past, and stated that Mr. King's impersonation is certainly equal to that of Edwin Booth when he was the age of Mr. King. In Mr. King's Shakespearean repertoire, besides Hamlet, are Shylock, Macbeth, Richard III, Romeo and Benedict. He has been successful also as Sir Edward Mortimer in *The Iron Chest*, as Don Cesar in *Eny Blas*, and as David Garrick. He has also played a wide range of parts in the modern drama.

AN INTERESTING DECISION.

The suit of E. L. Dennis against the Wabash Railway Company for \$5,000 damages was decided by Judge Dennis in Chicago, Feb. 16, when the plaintiff received judgment for the amount asked. Mr. House brought suit as lessee of the scenery, costumes, etc., of the *Black Crook*. Evidence submitted at the trial showed that on Dec. 26, 1898, the plaintiff contracted with the Wabash Railway Company to transport the *Black Crook* company and scenery from Chicago to Detroit on Jan. 2, 1897. After the scenery and properties had been loaded on a Wabash car at Chicago a constable appeared with a writ of attachment on the property for \$200, obtained by Joseph Abasco and Arthur T. Seymour against Yank Newell, one Liebel and one Houston. Mr. House declined to be held responsible for the debt. The railway company thereupon refused to forward the car, and the company went to Detroit without its scenery and properties. Two days later Mr. House gave a reprieve bond and secured the effects. The company lost three performances in Detroit and four subsequent weeks.

PERSONAL.



SECRET.—Ralph Stuart has added a new chapter to his record as leading man and stage director for two seasons in New York stock companies by producing practically a new play, in which he originated the principal role. *The Master at Arms*, as produced at the American Theatre, will owe much of any success it may have to Mr. Stuart, for while this new version of the romance of Don Cesar de Bazan and Mariama was adapted by Myron L. Loflingwell, the production was under the personal direction of the Don Cesar, who not only induced the American management to take chances with a new piece, but carried it to a conclusion. Already plans are made to revive *The Master at Arms*, and afterward take it on tour. The triple role of producer, director, and leading man is not often filled by the same person, and Mr. Stuart deserves commendation for suggesting to stock managers how to increase their repertoires.

GREENE.—Walter D. Greene continues his successful work as Arrisford in *Secret Service*. The Southern papers have singled him out for special commendation.

BANGS.—Frank C. Bangs has signed a three-year contract with Daniel Frohman, beginning next September.

SELDEN.—Edgar Selden was compelled by nervous prostration to retire from the management of the Rays in his play, *A Hot Old Time*, at Meridian, Miss., four weeks ago and has since been seriously ill at his home in this city. By complete rest he is now happily convalescent and hopes soon to rejoin the company.

ROSENFELD.—Sydney Rosenfeld's farce, *The Purple Lady*, has been placed for English production by Edward Terry.

THOMAS.—Augustus Thomas has signed a contract to provide a new play for Peter F. Bailey's next season, when Christie Macdonald will be again the comedian's leading lady.

FITCH.—Clyde Fitch was the "one man guest" of the Twelfth Night Club at their reception at Berkeley Lyceum on Feb. 19 when Marie Valbeau, Mrs. C. A. Doremus and Settie Blume Sterne were the hostesses.

CONDON.—Kate Condon succeeded Fanny Johnston as Dolores in *Florodora* at the Casino last Wednesday and scored an unqualified success. Miss Johnston will rest for some time in hope to regain her health.

WHELOCK.—Joseph Wheelock, Jr.'s, health has failed again and he has gone to Florida for a long rest. Wallace Worsley is playing his original role in Mrs. Dane's *Defence* at the Empire.

NETHERSOLE.—Olga Nethersole sailed for England last Wednesday, having given up all hope of playing again for a year at least. In England she will probably undergo a serious operation. Louis Nethersole said that his sister's life depended upon her immediate departure for the other side.

WARFIELD.—David Warfield's starring tour in Charles Klein's new play will open at the Bijou Theatre early in the autumn.

BINGHAM.—Amelia Bingham emphatically denied last week sundry printed reports that she was seeking to lease the Madison Square Theatre for next season.

HENRY.—Ethel Henry will give a dramatic and musical recital under distinguished patronage at the Waldorf Astoria this (Tuesday) afternoon, assisted by Heathie Gregory, and Alice Davies as accompanist.

M. DESCHAMPS ON THE DRAMA.

Gaston Deschamps, literary critic of the *Paris Temps*, who has come to America to give a series of lectures under the auspices of the Cercle Francaise of this city, made his first appearance at Sadlers Theatre, Cambridge, Mass. The subject of his lecture was "The Masters of the Contemporary French Drama."

M. Deschamps declared that the French drama of today was dominated by young men, and he instanced Edmond Rostand, Maurice Maeterlinck, Paul Hervieu, Francois de Curel, and M. Ibsen. In their works the influence of the older writers was evident. He read extracts from the plays of Emile Augier, and showed how Augier's studies of society had been followed by Ibsen and de Curel. Paul Hervieu, M. Deschamps said, is a disciple of Ibsen's. He said the influence of Sardou, the master of dramatic technique, had been followed even by Ibsen. The work of Ludovic Halévy and Henri Meilhac was seen in the contemporary drama.

On Thursday M. Deschamps lectured at New Haven, on Friday at Springfield, and on Saturday at Trinity College, Hartford.

ENGAGEMENTS.

- Albert Tarent, with William Owen.
- Lionel Clarke, Louise Valentine, and Helen Desmond, for A Consul's Daughter.
- Conrad Cantzen, with Robert B. Mantell.
- Stokes Sullivan, for *Reaping the Whirlwind*.
- Effie Milton, for *The Lost Paradise*.
- Florence Shinnott, for *The Man from the West*.
- Elita Proctor Otis, Antoinette Ashton, Amy Lee, Lizzie May Cline, Jennie Relfarth, George Osborne, and Maurice Drew, for *The Humana Spider*.
- C. Harry Kitzbridge, as leading man with Madame Pinar Morin in *My Cousin*.
- Charles B. Hawkins, for *Lovers' Lane*.
- Eugene Shakespeare, to play Louis XIII with Sanford Dodge in *The Three Musketeers*, having closed with the *Lion and the Lamb*.
- Reginald Barker, for the *Club-Church* stock company.
- Paul Teddlum to play *Reb-fort* with Sanford Dodge in *The Three Musketeers*.
- J. C. Carlisle, for *The Little Minister*.
- Joseph Fitzpatrick, by W. A. Brady for the spectacular production of *Queen Tora's Cabin* at the Acad. City of Music.
- Frank E. Camm, with James Neill.
- Lillian Gerome Martin, for A Poor Relation.
- Clifford B. Smith with Marks Brothers' company, No. 1.
- May Templeton and J. Alfred Osborne, for *In the Path of the Flag*.
- Marie Kitzie and Van H. Kitzie, for William Bonnell's *An American Gentleman* company.
- Thomas S. Louisa, with Madame Pinar Morin for *Gaston de Ma Couronne*.
- Joseph Fitzpatrick, for the authorizer in W. A. Brady's *Queen Tora's Cabin* production.
- Arnold C. Baldwin, for A Trip to Framptown.

FRANCIS PAUL.



Photo by Strong, New York.

Francis Paul, the young student of the Stanhope Whentworth Dramatic School, of whom such favorable mention was made by the New York press on the occasion of the recent matinee of the school, comes from a family of distinguished actors. She is a niece of Bishop Clever Hawkins, of Missouri, and Dr. Francis L. Hawkins, for many years a celebrated divine of the city of New York, he having been pastor of old St. Thomas' and later Calvary Church. Miss Paul is also a niece of the late Admiral William Kirkland, U. S. N.

SEYMOUR LOST IN HIS WRECK.

Harry P. Seymour, business manager of the Zorilla Opera House, Manila, P. I., and one of the editors of the Manila American, is reported as one of the many who perished in the wreck of the Pacific mail steamer, *Rio de Janeiro*, that sank in San Francisco harbor Feb. 22.

Seymour was fifty-seven years old, and was well known in theatrical and newspaper circles throughout the country. For many years he had alternated between managing companies in the winter and doing newspaper work in the summer. His last theatrical venture in the United States was in Gay Paris in 1898. In the autumn of that year he withdrew from this company and went to the Klondike as correspondent for a Seattle newspaper. He was reported in January, 1899, as having been killed in a brawl in a concert hall that he opened at Dawson City. The report proved untrue, Seymour being heard from at Manila. He had left the Klondike, taken a company on tour through British Columbia, journeyed thence to Honolulu, and sailed from there to the Philippines as the guest of General Charles King. He started in Manila the publication of the *American*, the first English newspaper published in the Philippines, and subsequently became interested with Finlay and Brooks in the management of the Zorilla Theatre, the principal playhouse of Manila.

For the purpose of securing attractions for the theatre Seymour came to this country late in 1899, and was in New York City for some time. His purpose was not realized and he returned to Manila. It is presumed that his voyage to the United States on the *Rio de Janeiro* was also in the interest of the theatre.

ANOTHER IN THE TRUST.

Seilly C. Oppenheimer announces that he has become the sole manager of the California Theatre, having on Feb. 14 acquired the two-thirds partnership interest of Samuel H. Friedlander, who, on account of ill health, has been obliged to relinquish his connection with the theatre.

One of the San Francisco newspapers states that Mr. Oppenheimer will continue to conduct the California Theatre on an independent policy and that he will not affiliate with the Trust.

Those who profess to know the inside of the deal, however, say that the California has virtually come under the control of the Theatrical Trust. This organization has desired to secure the theatre for their popular price attractions instead of the Alhambra, which is somewhat antiquated.

It is said that the Friedlander interest was not bought by Mr. Oppenheimer, but was secured through him by Alfred Ellinghouse, manager of the Alhambra. Mr. Ellinghouse is said to represent Gottlieb, Marx and Co., managers of the Columbia, who are the Californian representatives of the Trust. Messrs. Oppenheimer and Ellinghouse are said to have made arrangements with Klaw and Erlanger whereby they will pay a certain weekly sum to the Trust's agents, plus 25 per cent. of the profits for booking the California and Alhambra theatres and the Clunie Opera House in Sacramento.

MR. HAMMERSTEIN PLAYING CHESS.

Last Friday a New York daily newspaper announced that Oscar Hammerstein, manager of the Victoria and Republic theatres, hereafter "would play no syndicate attractions in any of his places of amusement."

This decision was attributed to a business misunderstanding which resulted in the placing of the Rogers Brothers at the Knickerbocker Theatre next season, while the Russell Brothers, under Mr. Hammerstein's direction, will appear at the Victoria.

A Mirror reporter saw Mr. Hammerstein on this subject, and the volatile and energetic manager delivered himself as follows:

"I am not in the theatre business to make a fighting cock out of myself. The Theatrical Syndicate and I are neither enemies nor friends. We have had no quarrel, as stated in the newspapers. We are as chess players. My opponent moves the Rogers Brothers from the Victoria to the Knickerbocker. I move the Russell Brothers to the Victoria. We are not angry. I am not fighting the Syndicate, and I do not intend to. I have no reason to, no time to. The New Drury Lane Theatre will be in course of erection very soon. I have no time to fight the Syndicate. I do not make me appear a fighting cock. I have not time."

FRIENDS OF PROTECTIVE LEGISLATION.

J. Mitchell, THE MIRROR correspondent at Portland, Ore., who was instrumental in securing the passage by the Oregon Legislature of the bill to provide for the punishment of unauthorized performances of any unpublished or undedicated dramatic or musical composition, writes: "On behalf of THE MIRROR and the American Dramatic Club, as well as every one else interested in the protection of playwrights' property, I cordially thank Representative McCracken and Senator Sweet for kindly introducing and following through to definitive vote the bill sent to me by THE MIRROR. Thanks are also due John L. Logan, attorney at law, Portland, who shaped, in line with the New York bill, the bill opposite to the laws of Oregon. Appreciative acknowledgments are also due James J. Montague, dramatic editor of the morning and Sunday Oregonian, for his courtesy in publicly announcing the measure prior to its introduction in the Legislature."

ACTORS' CHURCH ALLIANCE NEWS.

The fifth regular monthly entertainment given by volunteer members of the Alliance at the Squirrel Inn, Bowery and Grand Street, was held last Tuesday evening, Feb. 19. The hall was packed and every one voted the affair a huge success. "Aunt Louisa" recited "The Star Spangled Banner" and other poems, Christine A. Street gave "The Portrait," and Mrs. Jennie Tugnot sang. Madame Fofé gave a scene from Ingomar and Miss Augusta Gilson rendered several spoken songs. Mr. and Mrs. Philip Fonda Robin and J. Tegarty sang. The Rev. Walter E. Bentley recited, and Greenville Kleiser gave several witty pieces.

Those who came to help in this good work are requested to write the General Secretary, Rev. Walter E. Bentley, under whose direction these entertainments are given.

Yesterday Monday the Boston branch of the Alliance met in Pierce Hall and listened to an able paper by the Rev. George W. Shinn, D.D., chaplain and Honorary Vice-President, entitled "Dramatic Ideals of the Playwright, The Manager and the Actor."

The Rev. John S. Lindsay, D.D., rector of St. Paul's Church and Archdeacon of Boston, was recently elected Dean of the Boston Board of Chaplains.

The Secretary of the Alliance received last week two letters, one from a clergyman, the other from a player that show, in most encouraging fashion, the rapid spread of interest in the movement on all sides. The Rev. Henry D. Aves, of Houston, Tex., writes: "The Alliance is bringing into distinctive outline the vision of a dream that has haunted my soul for years. You are setting your hand to one of the most important problems of our modern social life: more important to our people life than the problems of higher criticism or the reconciliation of science and religion. What capital and labor are to each other in the world of industry, the Church and Stage should be to each other in the world of modern morality. By birth the theatre of the West is the child of the Church. Surely it has a birthright to the fostering sympathy of its spiritual mother. Wherever the fault of estrangement may lie the consequence has been nothing but evil. As well did voice the conscience from the heart as the Church from the drama. Each has its proper function to perform in making and keeping the life of the body of Christ pure and sane and happy, and the two functions are co-operative and interdependent. Such would seem to be the natural fitness of things. And yet the prophet of the pulpit must continue to admonish the people of the pews to discriminate, discriminate, discriminate, and to exhort the people of the proscenium to cleanse, cleanse, cleanse. If that feature has a place in the problem you are trying to solve then the work of the Alliance will soon see the earnest of Divine approval in the growing sympathy and co-operation of God-fearing and man-loving people."

BOSTON THEATRE FOR STAIR.

E. D. Jordan, the millionaire dry goods merchant of Boston, made an agreement last Friday to supply property and cash to the amount of \$500,000 for the erection for E. D. Stair and A. L. Wilbur of a magnificent theatre at Tremont Street and Van Ness-Scholar Place, Boston.

Messrs. Stair and Wilbur are given carte blanche and full charge, with permission to exceed the cost named by payment of additional rent or interest. The house is to be completed by September. It will run in conjunction with the theatre now being built for Mr. Stair at Broadway and Fifty-ninth Street, New York City, and its policy, like that of the other Stair houses, will be to offer the best class of popular price attractions. The Stair Havlin circuit has lately been augmented by the addition, for booking purposes, of the Empire Theatre, Providence; the Grand Opera House, Kansas City; the Jacob Litt houses in St. Paul, Minneapolis, and Milwaukee; the Walnut Street, Cincinnati; the Auditorium and Holiday Street, Baltimore, and the Columbia, Paterson. The circuit embraces forty-eight theatres.

MRS. FISKE ON THE COAST.

Mrs. Fiske's engagement of a month at the California Theatre, San Francisco, was in all respects one of the most successful ever played in that city by an American star. The theatre was steadily crowded and the engagement ended as it began, in enthusiasm. Mrs. Fiske had not intended to play between San Francisco and Portland, Ore., but the demand for her appearance at Sacramento was such that she gave two performances in that city to record business. Mrs. Fiske gave two performances of *Back Sharp* and one of *Tess of the D'Urbervilles* at the Marquand, Portland, to very large audiences, the receipts almost reaching \$5,000. She now will play the Northwest on her way Eastward.

MR. AND MRS. GOODWIN IN THE MERCHANT.

Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) will make their long-promised revival of *The Merchant of Venice* at the National Theatre, Washington, on May 6, appearing at the Knickerbocker Theatre in this city on May 31. Mr. Goodwin as Shylock and Miss Elliott as Portia will be supported by the following principal parts: Cassiano, Andrew Boncanti; Gratiano, Vincent Serrano; Launcelot, J. E. Dods; Gobbo, W. J. LeMayne; Lorenzo, Harry Woodruff; Antonio, Maxine Elliott; the Duke, Frank Weston; the Prince, William Courtleigh; Nerissa, Annie Irish; and Jessica, Lillie Elshier.

AMATEUR NOTES.

The Dramatic Club of the University of Minnesota presented at the Lyceum Theatre, Minneapolis, Feb. 14, *A Woman's Word*, by the Barneade and The Flower of Yeddo. The plays were ably produced under the direction of Clayton D. Gilbert, and were mounted elaborately and accurately.

The Comedy Club of Detroit gave an exceptionally fine performance at the Empire Theatre in this city on Feb. 19. The plays were *The Little Girl*, *A Game of Cards*, and *Chums*.

The Lustrate, Pae Dramatic Association presented *A Crazy Idea* Feb. 18. The cast included: Charles M. St. Clair, Dr. W. A. Johnson, H. O. Marlow, F. B. Harrigan, James F. Hughes, A. A. Strong, William Hennessy, W. M. Schumacher, Nellie Williams, Mayme Donnelly, Agnes McKinnon, Ella M. Kinnon, Kathryn Fehl, and Kathryn Weiss. The play was well received.

Amateurs presented *Jim the Penman* at the Berkeley Lyceum last evening in the last week of Arthur M. Pike. Frederick Fitzer, Capt. Jack Wendell, J. Evert Jones, William Philip, P. Brown, Eugene Johnston, Thomas S. M. Lane, Arthur Johnston, Nichols, John F. Cross, Charles Nelson, Kent, Dr. Miss Pauline Lee, Mrs. J. J. Lane, and Mrs. M. J. Lane.

Pupils of the Public Institution and Mass. Institute School, for the Deaf, presented a play, *Comedies from Alice in Wonderland* at Boston, Mass., Feb. 22.

COMPANIES CLOSING.

For Her Sake, Western, at Kansas City, Mo., Feb. 17.
Next River, at Chicago, Ill., Feb. 16.
Lost River, at New York, Feb. 16.
A Rich Kid, at Chicago, Ill., Feb. 16.
Who Said I Was a Fool, at Chicago, Ill., Feb. 16.
Ours Shall We Want, at Chicago, Ill., Feb. 16.
What Happened to Me, at Chicago, Ill., Feb. 16.
P. C. The Great Detective, at Chicago, Ill., Feb. 16.
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THEATRE FIRES.

The Theatre at New York, N. Y., was damaged by fire on Feb. 21. The New York Theatre, N. Y., was damaged by fire on Feb. 21. The New York Theatre, N. Y., was damaged by fire on Feb. 21. The New York Theatre, N. Y., was damaged by fire on Feb. 21.

OBITUARY.

Armand Silvestre, dramatist, poet and critic, died in Paris Feb. 20, aged sixty-two years. He was born in Paris and studied for a military career at the Ecole Polytechnique. He did not enter the army, but became an Inspector in the Ministry of Finance, continuing in the public service. He was made Under-Secretary of the Bureau of Archives, and in 1882 became an Inspector of Fine Arts. His first literary work was a book of poems, *Rhymes Old and New*, published in 1885. His dramatic works were many and included *Israel*, written for Sarah Bernhardt; *Graciosa*, a one-act version of *Samson*; *La Reine d'Elise*; *Tristan de Leonis*; *Pedro Zamudio*; and *Joelynn*. He was co-author of *Salome* and *Kassal*, and wrote the libretto of many operas, among them being *Saint-Saens' Henry VIII* and *La Mariquin*. M. Silvestre also published a number of novels and wrote many essays and criticisms for the Paris press. He was decorated with the Cross of the Legion of Honor in 1888.

Frederic Moore, professionally known as Fred Williams, died of consumption at Collis House, Dorchester, Mass., Feb. 15. He was forty-two years old, and was born at Plainfield, N. J. In early life he was employed as a bank clerk. Later he entered the profession, and for several years he was in support of prominent stars. He then became an actor-manager, starting jointly with his wife, Maria. Mr. Williams was one of the first managers to play repertoire at cheap prices. He was an Elk, and was popular among managers. He was succeeded by Louis Moore, foreign editor of the *London Express*.

Charles N. Lewis, who died at his home, Pokagon, Mich., Jan. 25, was born at Seneca Falls, N. Y., Sept. 14, 1816. He entered the theatrical profession in 1840, his first appearance being at Union, N. Y., in Putnam. This dramatic work was money and included William Knight, Adah Beaumont, and others. Mr. Lewis opened the first theatre in Chicago, corner Lake and Dearborn Streets, in 1842. Mr. Lewis retired from the stage in 1868 on account of ill health. He leaves a widow, three sons and two daughters.

John L. Clayton died at Omaha, Neb., recently, of pneumonia. With his wife he appeared in vaudeville under the name of Clayton and Lamont, and had played at the Omaha Opera House in a sketch, *Passing Moments*, only a few days before he was taken fatally ill. The remains were interred in Forest Lawn cemetery, Omaha, and Mrs. Clayton returned to her home in Boston.

Fred A. Moore, known to the profession as Fred Williams, died of consumption at the Collis House for consumptives, Dorchester, Mass., on Feb. 15, aged forty-three years. He was the husband and manager of the late Maria, and was a charter member of Lodge No. 81, of the Elks. His passing is sincerely mourned by his many friends in and out of the profession.

Mrs. Emily Sutherland died at Chicago, Jan. 26, aged forty-nine years. She was the wife of John Sutherland, a well-known actor and manager. She was survived by her husband, John Sutherland, and her children, Rose, of Platt and Sutherland; Lillie, of Martinelli and Sutherland; Emma and Annie, formerly with David Henderson, and Grover, once a member of the Todd Judge Family.

Bernard Olmsted, house carpenter of Kettles, The Actors' Fund, died at his home, 174 E. 17th St., New York, Feb. 17, of pneumonia. He was sixty-eight years of age, and had a remarkably varied career as sailor, theatrical man and author. The remains were buried in Mt. Hope cemetery, New York.

John W. Fowler died at Huntington, Vt., on Feb. 7, of pneumonia, aged sixty-two years. He was a dwarf, only forty-six inches in height, and weighing sixty pounds. He had traveled all over this country and Europe with the principal circuses. His wife, also a dwarf, survives.

William H. Higgs, for several years president of the Catholic Printing Company, and widely known among theatrical people, died suddenly of heart disease at Hartford, Conn., on Feb. 18. Mr. Higgs was sixty-two years old. His wife survives him.

Pauline C. Deshon died at Malden, Mass., Feb. 21. She was the sister of Frank Deshon, comedian, and Will Deshon, business manager of the Astor Dramatic Company.

Herman Gumpertz, father of Sam W. Gumpertz, the well-known manager, and of Janet Melville, of the vaudeville team of Melville and Stetson, died at St. Louis, Feb. 17.

Dr. J. N. Jones died at Cincinnati, O., on Feb. 21, of pneumonia. He was the Cincinnati physician of the Actors' Fund, and the father of Walter Jones.

W. H. Cronkrite, owner of the Cronkrite Opera House, Little Falls, N. Y., died at that place, Feb. 21, of erysipelas. He was forty-seven years old.

Dr. J. N. Jones, father of Walter Jones, and for many years the Actors' Fund physician at Cincinnati, O., died in that city, Feb. 19, of pneumonia.

Minnie Gibney, wife of C. F. Gibney, of Julia Marlowe's company, died in this city, Feb. 17. Internment was at Paterson, N. J., Feb. 20.

George F. Moore, for two seasons a member of the Little Irene Myers company, died of pneumonia, Feb. 20, at New York City.

Robert S. Taylor, assistant treasurer at the Metropolitan Opera House, died of pneumonia in this city on Feb. 19, aged twenty-nine years.

Harold Bauer gave another successful piano recital at Mendelssohn Hall on Feb. 21.

MUSIC NOTES.

Harold Bauer, the distinguished European pianist now appearing in this country under the management of London G. Charlton, gave a recital at Mendelssohn Hall on Thursday afternoon. He will appear for the first time in New York, during his present tour, at the same time, Tuesday afternoon, at Mr. Bauer's skill as a performer upon the pianoforte has already been considered in these columns. At his most recent recital he displayed again, in a different programme, his remarkable command of scholarly qualities. The audience was large and highly appreciative.

The Philharmonic Orchestra, of Leipzig, Germany, will arrive in New York this week on the Kaiser Wilhelm der Gross, for a tour in this country.

The Boston Symphony Orchestra gave their fourth concert of the final season at Carnegie Hall on Feb. 21, when Adele von der Ohe was the soloist.

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MATTERS OF FACT.

Charles Smith and Lew Hopkins produced Little Elmer, with Eda Pomeroy, at Plainfield, N. J., on Feb. 19, and are touring New England. Boston: Charles Smith and Lew Hopkins, proprietors and managers, with Eda Pomeroy, at Plainfield, N. J., on Feb. 19. Master of transportation, George Williams, property man; Eda Pomeroy, Fanny Bernard, Jeanette Howell, Sidnie Gill, Pearl Collins, Deiss Crawford, Bell Smith, Thomas Chapman, George Cunningham, Lew Hopkins, Wilbur Dobbis, Harry Turner, Master Elmer, Herald Square Comedy Club.

Manager M. W. Hanley reports that Robert E. Mantel had a very successful engagement at New Haven, Conn., giving three performances of *A Free Lance* to crowded houses.

Elmer Walders' new scenic comedy drama, *A Thoroughbred Tramp*, opened its preliminary season Feb. 18 and is said to have scored a success.

John Griffith is to be seen in an elaborate revival of Faust, under the management of E. S. Johnson, who is now booking his star in the cities only. There will be no No. 2 company.

At the close of the Elmer Opera House's Cincinnati stock season first class attractions are wanted by Manager David H. Hunt for the weeks of April 14 and 21.

Business has been highly satisfactory at Watertown, Conn., where Manager Jean Jacques can book a few high-class attractions for the week of March 7 and 22.

Martha Harlowe, based here season on Feb. 23 and open to efforts as leading woman in stock of company.

The Parkland Exchange, at 1294 Broadway, has good seasons of Neil Gow and Under Two Flags, suit the stock at reception presentation.

Manager J. A. Hadden has some promising time for the balance of the season season at the Elmer Theatre, where Falls, N. Y., for the best attractions.

Charles Colver has secured his company, the Elmer's A. H. in the Ground. The farthest west of the season, with this attraction, is anticipated. Elmer's A. H. and Edward Hennes, the Mr. Colver's company, are expected to appear at the Elmer's A. H. in the Ground.

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played at both the National and People's theatres, the work at the People's being the largest of the season in that house. The business all through the East has been a record of best season, and a number of theatres managers have been asked for and booked where no production has been played for a long time. The average houses, Dorothy Rose and Ned Fowles, for the most part seasons of the Castle Square Theatre, Boston, have both scored heavily in the last week.

Madame Fofé, singing, piano and character, is doing a record business at the Elmer Theatre, Plainfield, N. J., since Feb. 19.

Eva Woodson, who has recovered from her recent illness, and who has been booked regarding engagements at the Elmer Theatre, Plainfield, N. J., since Feb. 19.

The California Theatre, San Francisco, wrecked in the fire, is now being repaired and is expected to be ready for opening on Feb. 1. Mr. Davis will manage the house. Mr. Davis has been the lessee of the Elmer Theatre, Plainfield, N. J., since Feb. 19.

Lawrence C. O'Brien, who has been booked regarding engagements at the Elmer Theatre, Plainfield, N. J., since Feb. 19.

Agnes Burroughs, who has been booked regarding engagements at the Elmer Theatre, Plainfield, N. J., since Feb. 19.

Attractive evening costumes, as well as street dresses, can always be purchased at very reasonable prices at Mrs. Cohen, 529 Sixth Avenue. This is a new and interesting collection of costumes.

Harry R. Vickers, "Your correspondent at Chicago in last week's issue speaks of Miss Chester's business as being only fair. Now in justice to Manager Field and the proprietors of that city, I can say the business was very big, as it always is there on the star's weekly visit, and opening night being sold solid before company's arrival and on three occasions we played to records, the Saturday matinee being the largest in the house's history."

THE BOSTON LYRIC OPERA COMPANY.

Colonel W. A. Thompson's Boston Lyric Opera company is adding to its repertoire every day as perhaps the best repertoire organization in the United States. Indeed, its fame has even gone beyond the bounds of this continent, for last year the company went to Honolulu, under contract for three weeks and played sixteen to the capacity of the Hawaiian Opera House at every performance, making a marked social as well as a pecuniary success. Colonel Thompson had hardly returned to this country when he was approached by representatives of some of the most prominent business men throughout the continent, with a view to taking his company on a tour through the far East, and negotiations have just been concluded whereby the company will sail next August 1st, for Honolulu, Yokohama, Hong Kong, Shanghai, Manila and throughout India, making the longest tour ever undertaken by any American organization. Colonel Thompson expects to be in New York in a week or ten days to close up all details and to arrange with M. Winkler and Sons for the exclusive rights of several novelties. Before sailing it is his intention to play a Summer season of ten weeks, but as he proposes to discard all old methods, producing nothing but heavy novelty operas, such as *Les Femmes de Paris*, *Le Fils du Forgeron*, *Le Wizard of the Nile*, *Tar and Tactar*, and others of that caliber, it is absolutely necessary that the proper place should be secured and adequate inducements offered. Colonel Thompson may be addressed in reference to all matters connected with the Summer season at the Watmark Music Library, 8 West Twenty-ninth Street.

LESTER LONGMAN'S RECORD.

A unique advertisement is shown upon another page, that sets forth in tabulated form the unusual record of Lester Longman during the past nine years. Few actors have had, in that time, such wide experience in so many responsible roles, and with companies of such representative character. A score of more than two hundred parts in these years is an uncommon matter in a time when a majority of our best known players cannot one role all the season through, and it means a world of experience that can be gained, perhaps, in no other way nearly so well. Mr. Longman is now leading man with the famous Woodward Stock company in Kansas City, where he has established himself as a local favorite by a long list of fine impersonations. He has made as yet no arrangements for next season.

Born.

MORRISON, A son to Mr. and Mrs. Leigh Morrison, at Lynn, Mass., Feb. 21.

Married.

BARRY-FRIGANZA, Dr. Barry and Trixie Friganza, in London, Eng., on Feb. 8.

EMILY-ETHEL COLLINS, Henry E. Bartlett and Lettie E. Collins, at Kearney, Neb., Feb. 9.

FITCHETT-MARTIN, Benjamin F. Fitchett and Marian Martin (Lillie Fiske), in Eastmore, Md., on Feb. 12.

MAX-SALVA, W. D. Mann and Marguerite Sylva, in New York City.

FARKER-CRUMMETT, Fred C. Farker and Maude E. Crummett, at Brockton, Mass., on Feb. 10.

PAUL-LOTT, William Paul and Ethel Lott, in St. Louis, Mo., on Feb. 19.

FECK-KITES, John F. Feck, Jr., and Clara L. Kites, at Gloversville, N. Y., on Jan. 30.

REYNOLDS-BRAHAM, Harrington Reynolds and Rose Braham, at Los Angeles, Cal., on Feb. 6.

SEDAKER-SHEDDEN, Edward D. Sedaker and Alma Shedden.

WALL-FORRES, Howard Wall and Evelyn Forbes, at Philadelphia, Pa., Feb. 18.

WILSON-SCHAEZT, John P. Wilson and Annie Schaezt, at Oakland, Cal., on Feb. 14.

Died.

ALLIGER, Mrs. Richard D. Alliger, in New York City, on Feb. 9.

BARRETT, Edward M. Barrett, in Boston, Mass., of Bright's disease, aged 66 years.

BURMAN, W. J. Burman, at Montclair, N. J., Feb. 18, of Bright's disease, aged 50 years.

BUCK, Alroy, N. Y., on Feb. 14, Mrs. William H. Buck.

CLAYTON, John L. Clayton, at Omaha, Neb., of pneumonia.

CROKITE, W. H. Cronkrite, at Little Falls, N. Y., Feb. 21, aged 47 years, of erysipelas.

CUNNINGHAM, Robert Cunningham, father of John Cunningham and Robert Cunningham, in San Francisco, Cal., of apoplexy, aged 59 years.

DAVIS, Paul P. Davis, at Grand Rapids, Mich., on Feb. 11, of influenza, aged 50 years.

DENOE, Frederick Denoe, in Centerville, Ind., on Feb. 19, of consumption.

DESHON, Pauline Deshon, at Malden, Mass., Feb. 21.

DOWNEY, D. A. Downey, in Brooklyn, N. Y., on Feb. 4, of pneumonia.

GIBNEY, Minnie Gibney (Mrs. C. F. Gibney), in New York City, Feb. 17.

HIGGS, William H. Higgs, at Hartford, Conn., Feb. 18, of heart disease, aged 62 years.

GRAY, Charles J. Gray, in Philadelphia, Pa., Feb. 10, of pneumonia.

HARRIS, Herman Gumpertz, at St. Louis, Mo., Feb. 17.

HARRIS, W. H. Harris, in Chicago



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill shows Mr. and Mrs. Perkins D. Fisher in *The Half-Way House*; John W. World and Jessie Merril in a comedy sketch; Charles Coburn, entertainer; James F. MacDonald and Annie Merrill in *The Sister's Beau*; Herbert and Willing in *The Common Cause*; Pauline Field, sketch artist; E. J. and Belle Nolan in *Married by License*; William and Alice Payne, musical artists; Murtha and Leroy in a sketch; Burrows and Travis, sketchists; Connors and Beattie, acrobats, and the vitagraph.

Keith's Union Square.

The Art Studies are continued. Others in the bill are Marie Wainwright and company in *Lady De's Escape*; Dan Williams and company, Irish comedians; Trovillo, ventriloquist; Hill and Silvan, cyclists; Walton and Piquo, bar performers; World's Comedy Four, the Jeffersons; Fogarty and Lavigne, Elwood, Gaspard Brothers, Nellie V. Nichols, the trained horse Bonner, and the biograph.

Proctor's Twenty-third Street.

The last week of Marce's *Bas-Reliefs* is announced. The other features are Gertrude Mansfield and Caryl Wilbur, Tchernoff's dogs, Hilda Thomas and Lou Hall, Hill and Hall, Arthur Barry, O'Hara and Watson, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Adelaide Herrmann and company head the bill this week. Among the rest are Daniel E. Bandmann and company, Veronika Jarbeau, Florence Reed, Mabel Maitland, J. S. Burdette, Pinos and Farrell, and the kalatechnoscope.

Proctor's 125th Street.

Nina Farrington and Henry Bergman form the chief attraction, seconded by Louise Beaudet, C. W. Littlefield, Flora Moore, Melville and Stetson, and the kalatechnoscope.

Proctor's Fifth Avenue.

Madame Butterfly remains, with Valerie Bergere in the title-role. Johnstone Bennett and Tony Williams, Elita Proctor Otis, Christina's monkeys, the Reed Family, Mlle. Alma, Aurie Bagwell, Strik and Anita, K. H. Mohr, and the kalatechnoscope fill out the week's bill.

Koster and Bial's.

Mrs. Drexel Biddle, the Philadelphia debutante, heads the list. Kelly and Wood's Big Show books in with Pat Kelly, Julie McCree, Fannie Fields, Frank D. Ryan, Bobby Gaylor, Reno, Welch and Melrose, Four Emperors of Music, Stember and Bennett, Sisters Paris, Three Tybels, Mlle. Valmoretta, and Four La Africains. Tgo Biondi holds over.

New York.

The Giddy Throng enters upon its tenth week and After Office Hours upon its second. The Agles Trio make their American debut, while Edna Aug, Emma Carus, and Marwig's ballet are other features.

Weber and Fields.

The stock company keeps right on in Fiddle-Dee-Dee. Bessie Clayton retired temporarily on Saturday and Messrs. Smith and Stromberg have written a new finale for the first act, to take the place of her eccentric dance.

Barry and Sonora's.

Maurice Barrymore and company are announced in *A Midnight Call*. Others advertised are Le Roy and Clayton, Lolan and Lenhart, Jess Bundy, Empire Comedy Four, Eckert and Berg, Morton and Elliott, Webb and Hassan, and Kessner and Schuyler.

THE BURLESQUE HOUSES.

DEWEY. Bobbie's Knickerbocker Burlesquers provide the bill at this house for the week, with a series of living pictures and a burlesque. Prominent members of the company are Bert and Sophie Leslie, La Moine Brothers, Carlton and Terry, Three Sisters Wright, and Rice, Cady and Vedder.

MINER'S BOWERY.—Al Reeves' company are here for the week.

LONDON.—The Dewey Extravaganza company entertain this week.

OLYMPIC.—The European Sensation company are amusing the uptowners.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—Mr. Proctor offered perhaps the most notable vaudeville departure in many years, having secured the services of David Belasco to present his own dramatization of John Luther Long's story, *Madame Butterfly*, originally produced last season at the Herald Square Theatre and on tour earlier this season. This remarkable one-act play deservedly takes rank as one of the strongest and most appealing in the annals of the American drama and its overwhelmingly enthusiastic reception by crowded houses proved that truly excellent short plays are welcome in vaudeville, a fact that has been doubted by some since no special favor had been shown to the subject of maudlin one-act plays that were supposed to introduce in vaudeville sundry legitimate novelties a season or so ago. Madame Butterfly's reception at the Fifth Avenue was more cordial than it was last season at the Herald Square. The production was precisely the same, and the audience, barring a few idiots who were promptly hushed by intelligent neighbors, were immediately responsive. There is no need to describe the beautiful play, which has been written of at length in THE MIRROR aforesaid, but it is distinctly in point to remark that the present performance is better than that before reviewed. Valerie Bergere plays the title part, originated by Blanche Bates and, while Miss Bates' work in the role had seemed well nigh perfect, it may be said at the outset that Miss

Bergere far exceeds her predecessor in this extremely difficult interpretation, requiring the finest of dramatic skill, the most acute intelligence and the truest sympathy. Miss Bergere's Madame Butterfly is ideal where Miss Bates was satisfactory. So real, so utterly truthful does she make the wonderfully pathetic picture that one forgets completely that one is seeing a play. It is impossible to resist the feeling that one is peering in through a window upon a scene not meant for stolen glances, upon a poor, helpless little woman who would have no one know her sorrow nor ask for any one's sympathy. This feeling grows as the performance goes on and handkerchiefs are out all over the house, not because there has been any pretense of emotional acting, but just because the actress has presented a life story with such simplicity and power that every heart worthy of the name must respond. When true, unaffected acting lays hold upon one's heart strings and makes the tears come it is real acting of the highest sort, and that is what Miss Bergere does. Claude Gillingwater repeated his original fine performance in the very hard part of the American consul, a capital conceit, thoroughly faithful portrait of absolute naturalness and most excellent art. Rankin Duval was an acceptable Lieutenant Pinkerton, although he left out all of the revelation of character that Frank Worthing managed to show. E. F. Wilks was again seen as the marriage broker, and Lewis McCord, Harold Blake, Mortimer Lee, Helena Phillips, Mary Mackenzie and Little Ray played the other parts well enough. The superb scenery, with its many wondrous light effects, came in for much applause. Mr. Proctor has started in on a great service to the drama in furthering the one-act play, which is very often the best kind of play, and a sort that our managers have largely neglected of late. It is to be hoped that he and others may persevere in this line, for by so doing many dramatic gems now denied to us may have a chance to see the light. A good one-act play is infinitely superior to countless half-good long plays. What, forsooth, would become of Madame Butterfly were it padded out to three or four acts? Hilda Thomas, assisted by Lou Hall, offered The Lone Star, seen a week earlier at the 125th Street, and went well again. Favor and Sinclair were seen once more in The Magicians to good purpose. Al. Shontz and Charles L. Warren did their highly amusing two Vadis burlesque to much applause, the Elford Brothers put in clever acrobatics, and Hill and Hall were divertingly grotesque. C. W. Littlefield, Ed Latell, Williams and Adams, Arthur Stone, Boberty's poodles, Paley's kalatechnoscope and the travel views filled out the bill. The business was enormous.

KEITH'S UNION SQUARE.—The \$10,000 Art Studies were continued in the top line and repeated their previous pronounced triumph. The tableaux are beautiful indeed and have been put on with no apparent regard for expense. The biggest share of the applause went to the three that introduced animals, two dogs and a cat posing with predictions success of course. The dogs and the cat didn't seem to have grasped the idea that one really ought to stand perfectly still in a tableau and when they varied the pictures by a few sly moves they won the hearts of the house. The other of the sixteen pictures that scored heaviest was one called "Yankee Doodle," very like "The Spirit of '76," familiar to all students of advertising lithographs. But all of them were well applauded and a word of especial praise is due to the pretty girl that poses as a page and draws the curtains. It is no simple matter to pose in such a task, as she has to get up and sit down with becoming grace and daintiness. Matthews and Harris came again in Will M. Cressy's odd sketch, Adam the Second, and were greeted with almost continual laughter. The act has improved since its first trial and it made a hit then. Ryan and Richard won no end of laughs for their absurdity. The Headless Man, Mr. Ryan's ridiculous comicalities being ably seconded by Miss Richard's clever comedy. Genaro and Bailey did their familiar and always enjoyable cake-walk to its customary enthusiastic reception. J. W. Winton went tremendously well as he does ever in his immensely droll ventriloquist specialty, which never fails to hit hard and continuously. John Healy got in a large sized hit in a bright negro monologue that, while some of the matter was old, still had a whole lot that was new and it was all exceedingly amusing. He had a fine place on the bill, and he deserved it thoroughly. Merritt and Murdoch repeated their former success in A Friend in Need; Toront gave a fairly representative specimen of the grotesquery that amuses them in Europe. Mazur and Mazzetti registered a good many laughs for their quaint acrobatic act, and Louis Granat whistled cleverly. Other numbers were Mabry Brothers and Brook, Flatow and Dunn, Allen Shaw, Reed's Terriers, the Biograph and the stereophon. Business, as usual, was limited only by the capacity.

TONY PASTOR'S.—Tom Nawn led the bill in Edmund Day's immensely clever little play, Pat and the Gentle, which is good for a hit whenever and wherever it is presented. Mr. Nawn repeated his quaintly humorous sketch of the Irish gardener whose pipe went out, and was most ably assisted as before by Hattie and Katherine Nawn. One thing that Mr. Nawn might do to improve appearances would be to carry a table cloth for the table that is supposed to be brought in from the culinary department of Olympus. The cloth last week was badly patched and had holes in it which the Olympian gods would hardly stand for. Cook and Sonora scored their regular success in the Vaudeville. Mr. Cook's eccentric dancing and high kicking were hailed with great enthusiasm and so were Miss Sonora's songs. Fields and Ward rattled off a line of highly amusing talk, some new, some old, but all very funny. Al. Fields, as usual, had the house perilously near to hysterics over his extraordinary absurdities. Louis Dore was a pronounced favorite and sang four songs that were all heartily applauded. His fortune, assisted by Mlle. Le Fomme, put in a fine comedy act that would give an awful chill to an accident insurance man. Many of his stunts are new and Mlle. Le Fomme sang nicely in support. The Chaffin Sisters went well in their change act and got much applause. The Three Juggling Barretts offered some lively club swinging, but their efforts as comedians might be improved along with the lines of their act. Pierce and Egbert sang and illustrated; Roberts, Smilax and company did acrobatics and introduced two sagacious bag punching dogs; and Atwell and Atwell, the Mannings, John and Louisa Till, Thurman, and the vitagraph filled out the bill. Business was enormous.

PROCTOR'S 125TH STREET.—Johnstone Bennett, supported by Tony Williams, in a quiet Evening at Home, was the headliner. Miss Bennett's versatile talent had ample scope in this clever

skit and the act was a hit on its merits. George P. Alexander presented a rather unique idea in the monologue line. He opens in one and does a tramp monologue, after which the first drop is raised, showing an exterior cathedral scene. He recites a few descriptive verses and closes with singing a sacred song in a remarkably sweet tenor voice. The act looks like a winner. Forrester and Floyd were well received. The Tolins' expert use of musical instruments earned encores for them. Other features were Vera King, Riley and Hughes, Paulinetti and Piquo, Naomi and Etharido, Mlle. Christina's dogs, monkeys and cats, Gus Adams, the Juggling Johnsons, the kalatechnoscope and the views of travel.

PROCTOR'S PALACE.—Elita Watson's comedy company were the headliners. Gertrude Mansfield and Caryl Wilbur presented for the first time in New York their new sketch, by George H. Emerick, A Bird and a Bottle. Mr. Wilbur plays a young lawyer who has been up all night taking care of his cousin, a football player, who is suffering from the effects of an alcoholic celebration of a "gridiron" victory. He dispatches a servant for the nearest physician. The nearest ones arrives and turns out to be a woman. The violent athlete is confined in another room in a state unfit for publication. In his effort to keep the physician from his cousin, the lawyer pretends to be the patient and is compelled to swallow noxious drugs, not idiotic, and take a dose of brandy, which so violently affects him as to cause the hasty exit of the fair medico just as the frenzied patient makes a center rush from his room. Miss Mansfield, in what seems to be a new character to the vaudeville stage, that of a woman doctor, was admirable. Mr. Wilbur's light comedy talents found ample scope which he seemed to thoroughly comprehend. Mr. Emerick deserves praise for having turned out a plausible, clean and original bit of material well suited to vaudeville. A Bird and a Bottle is good in everything but its title, which is a trifle irrelevant. Kirtie Mitchell won her audience with her pretty act. Alf Grant's style of comedy was evidently enjoyed by the audience. Martinetti and Sutherland were encores. Tenley and Simonds' act was one of the big hits of the bill, and Tchernoff's dogs were a star attraction that made good. Others were Charles E. Ward, Raymond Musical Trio, Howard Brothers, the kalatechnoscope and the travel views.

PROCTOR'S TWENTY-THIRD STREET.—Well filled houses enjoyed an excellent bill. Adelaide Herrmann was dainty and deft in her feats of magic. The elaborate setting of the act was a notable feature. Mr. and Mrs. Jimmie Barry repeated former successes in their bright sketch. Harry Howard put his well trained ponies through some extraordinary stunts. Joan Marvel's living bas-reliefs and statuary, artistic in subjects and grouping were greatly admired. McMahon and King did their humorous black face act. The Carmen Sisters picked their banjo in finished style. Smith and Chisholm scored with good acrobatic work. Posing numbers were contributed by the Sisters Lawrence, Mabel Maitland, the Bison City Quartette, the Tossing Austins, J. W. Harrington and the kalatechnoscope.

KOSTER AND BIAL'S.—Ezra Kendall, in his latest imitable monologue, was the bright particular star of a long and most excellent bill. When it is said that Mr. Kendall is imitable that does not mean that there are not a lot of folk trying their best to steal his original matter and work it off as their own. It means simply that, try they never so hard, they cannot do him. With his own quaint humor he combines an extraordinary magnetism that may not be counterfeited, and he had the audience roaring from start to finish, as he always does. The next best secret, all things considered, was Elsie Fay, who put in a few moments of highly entertaining songs along with her own delightfully unusual way of singing them. Her opening song, that about a doll and a tin soldier upon the shelves of a toy shop, the beautiful doll marked at 45 cents and the soldier at 35 cents, and the pretty little love affair, in which the appearance of the 45-cent doll eventually was overcome when the shopkeeper transferred the price marks from one to the other, is both neat and sweet, and was sung with captivating grace and daintiness. Miss Fay made a hit of very large proportions, although her billing as "her first time in vaudeville" could not but amuse those who remembered her early joyous efforts at Tony Pastor's. Tgo Biondi introduced his protean act with considerable success, going best in his really fine quick change impersonations of prominent composers. Mlle. La Xena, a tall and fancy dancer, appeared in The Maid in the Moon. She frisks around on a pedestal behind a moon drop, basking in fast color lights the while. Finally she goes up to and down from her high perch by stepping on her toes upon a series of bottle-shaped steps, a most difficult and probably rather painful feat. It is a pretty act and well played. Frederick Hallen and Mollie Fuller played His Wife's Hero with their customary success. Jess Bundy offered his original clever Hebrew parodies as only he could do them, and the rest of the bill presented O'Brien and Havel, Warrenberg Brothers, De Vaux and De Vaux, Bessie Taylor-Hickey, La Vaux Sisters, and Grant and Grant. Will H. Hickey's fine orchestra helped along the enjoyment. Business was to capacity.

NEW YORK.—A new burlesque, After Office Hours, by George V. Hobart and A. Baldwin Stone, was added to The Giddy Throng and scored a pronounced hit, the stock players appearing to advantage in congenial roles. Fred Niblo, Edna Aug, Emma Carus and Marwig's ballet were the especial features of the olio. Business was immense.

HURTEG AND SEAMON'S.—Bert Coote and company were most successful in his comedietta, A Supper for Two. Press Eldridge aroused the risibilities of the audience in a satisfactory manner. Josephine Sabel proved a big drawing card, and Midgely and Carlisle were the hit of the bill. Others were the Rackett Brothers, the Four Rentons, Keogh and Ballard, and the Lamonts.

WEBER AND FIELDS.—The stock company continued in Fiddle-Dee-Dee and, as ever, delighted audiences that were only limited in size by the scope of the building.

The Burlesque Houses.

DEWEY. Weber's Patiny Duchess company came along for large patronage and won out on merit. The burlesque queen of Bohemia, pretty good of its sort, featured Letta Meredith and Viola Thorndyke, and was preceded by an old showing Joe and Nellie Boner, Annette Peyer, Fields and Fields, Russell and Thylene, Harvey Sisters, Brown, Harrison and Brown, Fomer and Otwell, and the excellent living pictures that the house afforded.

MINER'S BOWERY.—The Gay Morning Glories blossomed to a big week.

LONDON.—Little Egypt Burlesquers came back to town for a week and did a land office business on the Bowery.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers managed to corner many of the shokels that were lying loose on the Westside.

OLYMPIC.—The Trocadero Burlesquers drove off a good deal of Harlem, which is doing a pretty good deal.

ANOTHER THEATRE FOR MR. PROCTOR.

A deal was consummated last Thursday by which a new theatre will be built in Newark, N. J., for F. F. Proctor. Beside Mr. Proctor, those chiefly interested in the scheme are Thomas H. McCarter, Chandler W. Riker, and Adrian Riker, of the Lawyers' Building Company, of Newark. The agreement provides that the company shall build the theatre and that Mr. Proctor shall lease it for fifteen years, with an option of extending the lease to twenty-one years. The performances at the house are to be of vaudeville of the class now offered at Mr. Proctor's New York theatres, and the directors of the Lawyers' Building Company reserve the right to pass on the acts to be presented. The new theatre will be located in Park Place.

Newark, upon the site of the present Park House, the tenant of which has been notified to vacate by May 1, when the work of constructing the theatre will commence. It is hoped that the house may be ready for opening on Oct. 1. J. E. McElpatrick and Son, of this city, are the architects, and a roof garden may be built on the theatre, part of which also may be used as a hotel if satisfactory arrangements can be made for a lease by a practical hotel man. Newark, itself a very large city, has an immense drawing population, and probably no city anywhere near the metropolis brings together such a vast number of transient visitors, who would be sure to patronize continuous vaudeville. It is Mr. Proctor's purpose to add this new house to his regular circuit, which will then comprise seven theatres, and to play there all the acts that are shown at his houses in this city and elsewhere.

THE TROUBLES IN VAUDEVILLE.

Last Thursday afternoon, on the eve of a holiday, the White Rats of America struck their second concerted blow at the Association of Vaudeville Managers, and either closed or crippled no less than twenty-three vaudeville houses in the East. The first movement of the Rats, on Feb. 7, had brought speedy assurance from the managers that the five per cent. commission now exacted by the association for permitting a performer to work for them would be abolished. Upon this assurance the Rats had returned to their respective bills. But they got to pencils and paper and figured it out. They reasoned that, by this ingenious proposition of the managers for a stay of proceedings, something like \$50,000 in commissions would be paid into the managers' pockets before the commission rule were rescinded. No one of the managers appeared to be in immediate pecuniary need, and so the Rats decided to make another stand for prompt adjustment.

The Rats did not want to "strike," according to the common acceptance of that word, and thus it fell out that a quiet tip went forth to all the members in the twenty-three big Eastern theatres, and each and every one of said members was suddenly "taken ill" on Thursday afternoon. Many despatched grip, some had bad colds, others were threatened with appendicitis, one or two suffered torture from rheumatism, trained animals got the colic, and so it went. Green rooms and dressing-rooms became perfect hospitals in the twinkling of an eye, and managers were well nigh distracted. A few theatres had to close and dismiss their audiences, being unable to secure any talent sufficient to make presentable programmes. Others summoned the aid of telegrams, telephones and messenger boys, and called together people enough to keep things going until something could be done. An idea of how the local theatres were affected may be gleaned by the following list, furnished by the Rats, showing those that walked out without a moment's notice here and in Brooklyn:

Proctor's Houses: Fifty-eighth Street, Harry Watson's Comedy company, Kirtie Mitchell, Alf Grant, Howard Brothers, Raymond Musical Trio, Martinetti and Sutherland, Tenley and Simonds. Twenty-third Street, McMahon and King, Bison City Quartette, Harry Howard's Ponies, Mrs. and Mr. Jimmie Barry, Lawrence Sisters, the Tossing Austins, One Hundred and Twenty-fifth Street, Riley and Hughes, Gus Adams, Juggling Johnsons, George R. Alexander, Charles T. Lester, Clifford and Dixon, Vera King, Paulinetti and Piquo, the Musical Tobins, Forrester and Floyd. Fifth Avenue, The Elford's, Ed Latell, Williams and Adams, Shayne and Warren, Boberty's Poodles, Favor and Sinclair.

Keith's Union Square, Matthews and Harris, Genaro and Bailey, Ryan and Richard, Merritt and Murdoch, J. W. Winton, Flatow and Dunn, Fisco Comedy Four, Allen J. Shaw, Mazur and Mazzetti.

Percy Williams' Orpheum, Brooklyn Goldin, Williams and Tucker, Wright, Huntington and company, Lydia Keanans-Titus, Leroy and Clayton, Lew Hawkins, the Brothers Dunn.

Hyde and Bohman's J. P. Hill, stage manager; Milton and Biddle Nobles, Charles Case, Lew Bloom, Willard Simms, Henry E. Dixey, Harry Edison, the Five Whirlwinds.

Percy Williams' Novelty Theatre, Lew Sully, Johnny Carroll, Linton and McIntyre, Al. Leech, and the Three Rosabuds.

Keith's theatres in Boston, Philadelphia and Providence, Proctor's in Albany, Lothrop's in Boston, Wells in Richmond and Norfolk, Shea's in Buffalo, Elrick's in Cleveland, and others in Syracuse, Pittsburgh and Atlanta were also put suddenly in trouble.

If matters were lively at the various local houses, they were livelier at the offices of the Managers' Association, where desperate efforts were being made to find talent wherewith to keep open the theatres. A conservative estimate has it that at least twenty-five messenger boys were in use at one time by the managers, dashing all over town to rout out possible performers and to hasten them to the stage doors. Performers who had been "turned down" time after time by the managers were now implored to come and play. One young woman, who had produced two years ago a sketch that failed notably and who had never been able to get even halfway past the bulky black woman that guarded the door to the managers' place, had no fewer than four appealing offers within a few hours. And the bills that were put forth on Thursday afternoon brought wonder and consternation to the audiences. All sorts and conditions of queer unknowns were projected upon the amazed public. Programmes were called in because, of course, the people that appeared were not on the bills. The substitutes were arriving in cabs and automobiles and dashing out on the stage without even time to speak to the piano player about the music. And no one in front knew who they were. For there were no cards to hang out. Young men who for years have done "naught mightier than to dazzle the Y. M. C. A. circuit with primitive feats of legerdemain, suddenly found themselves thrust into the best places in the bills of great metropolitan theatres. It was a strange day.

Both managers and Rats held meetings and determined to fight to a finish. R. F. Keith, upon being interviewed, told a reporter:

All this trouble has been caused by agitators, irresponsible persons who are unable to get good work to do themselves, and who have stirred the others up to attempt a display of strength here just before a holiday. It all seems hasty and imprudent. At our last meeting it was voted to abolish commissions, and this was to be ratified by the entire association on March 6. They would not accept the word of the managers that they would do what they had promised to do.

Never before in the history of labor unions was such hasty and arbitrary action taken as that of today. In previous instances where there have been grievances on the part of employees there have been at least defenses, and efforts made to secure a settlement. But to-day, in direct violation of their contracts, these performers walked out.

Some managers announced that none of the actors who had struck could ever again work in their theatres. Then Big Chief Rat George Fuller Golden, who had kept the newspapers informed thoroughly concerning the proceedings, ably assisted by Press Rat Paul Armstrong, gave out the following signed statement:

As a member of the co-operative organization of players known as the White Rats of America, and in justice to that organization, against which many false statements have been issued, I wish to make the following statement:

Being a member in good standing and knowing all the aims of the organization, I know their cause to be both just and right. This organization is strictly for an independence and an equity. The rule of the association of the vaudeville managers that 5 per cent. shall be taken from the salary of every artist working in a theatre controlled by that association is nothing short of robbery.

Why should a man pay for the privilege of working?

The players who constitute the White Rats of America are the players who have made the vaudeville what it is. They are the best actors, performers, whatever you wish to call them to-day in vaudeville.

The statement that just as good bills can be offered to the public without them is absolutely untrue and absurd.

The contracts offered by the Association of Vaudeville Managers are not equitable, yet they are the contracts which one must sign if one cares to work. The manager reserves the right to cancel the artist's engagement without giving him the same right. He further declares that he can cancel a player if he personally does not like the performance. Both these clauses put the player at the mercy of the manager's whim. All the players and acts are well known before they are booked, and for that reason

VAUDEVILLE

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To the Public in General and Vaudeville Artists in Particular.

NOTICE.

STATEMENTS having been made in the morning papers by the president of the White Rats to the effect that certain members of the Association of Vaudeville Managers had agreed to make contracts for acts through the office of the White Rats, we wish to emphatically announce that no such agreement has been entered into by any of the undersigned managers.

On February 7 an agreement was made between the Eastern Members of the Association of Vaudeville Managers and the officers of the White Rats to the effect that commissions for booking would be abolished on June 3, providing the full board of the Association of Managers agreed to this condition at their meeting on March 6. The date of March 6 was set, not to gain time, but because no meeting could be held before that time as the members are widely scattered and according to a clause in the constitution of the Association of Managers which provides that no special meeting can be called without at least fourteen days' notice, and having no reason to anticipate trouble the date of March 6 was set, that date being agreeable to the White Rats. It was further understood and agreed to, that if the full board of the Association of Vaudeville Managers would consent, an earlier date would be set for the total abolishment of commissions, and it was **FULLY AGREED TO BY THE OFFICIALS REPRESENTING THE WHITE RATS** that no action would be taken in this matter until after the meeting of the Managers on March 6.

By their action in wilfully breaking their existing contracts, and attempting to prevent the Managers from serving the public, by going on strike without notice on Thursday, Feb. 21, **THE WHITE RATS HAVE OPENLY AND WILFULLY VIOLATED THE ABOVE AGREEMENT** and in consequence we wish to publicly announce that we will have **NO FURTHER DEALING WITH THE WHITE RATS** as an organization, nor will any of the undersigned managers accept any contracts other than those made through the offices of the Association of Vaudeville Managers, St. James Building, 1133 Broadway, New York City. We will deal with individuals only, and they are invited to apply to the above office.

(Signed)

BENJAMIN F. KEITH,
M. MEYERFELD, JR.,
CHARLES MIDDLETON,
CHAS. E. KELLER,
ERICH W. WIGGINS.

FREDERICK F. PROCTOR,
J. H. MOORE,
MICHAEL SHEA,
LOUIS C. BEHRMAN,
JOHN D. HOPKINS.

MAX C. ANDERSON,
LOUIS M. EHRICH,
JOHN J. NICHOLS,
JOHN E. BURKE,
EDWARD F. ALBEE.

GEORGE E. LOTHROP,
ANTONIO PASTOR,
FRANK R. CHASE,
JACK WELLS,
R. COLLEY ANDERSON.

HURTEG A. SEAMON,
LEE SHUBERT,
F. F. SHEA,
PERCY G. WILLIAMS.

Applications received by

D. F. HENNESSY, Mgr. Eastern Office.

Association of Vaudeville Managers.

Comprising the full membership of the Association of Vaudeville Managers.

contracts should stand unless canceled by mutual consent.

All the White Rats ask is that the commission be abolished and that an equitable contract be made. All they ask, in short, is fair play. They do not intend to raise salaries. They do not intend to try to do anything but what would help to give better value received for the public's money. The organization is not controlled by those who, on account of their own inability to work, wish to keep others from working. It is not controlled by agitators or agitators, but by level-headed, God-fearing men, who, knowing their cause is just and right, intend to fight to the last ditch. And to do that I, as a loyal White Rat, give my whole soul's support. (Signed) Nat C. Goodwin, De Wolf Hopper, Dan Daly, Maurice Barrymore, Henry F. Dixey, Joseph Weber, Louis Fields, Peter F. Diller, Dave Warfield, Otis Harlan, John T. Kelly, Sam Bernard.

Things went on pretty much the same all the rest of the week, and yesterday, with no signs of weakening on either side. The independent houses in this city—Tony Pastor's and Koster and Bial's—offered bills that surely proved at least one of the Rats' arguments. Independent theatres in various cities were offered to the Rats rent free for weeks in order that they might put in their own bills. Dunfee's Theatre, Syracuse, was secured by Charles P. Salisbury to be run independently with bookings through the White Rats. Rumors of sympathy in other quarters were reported by the Rats and denied by the managers. The Rats engaged the Academy of Music, in this city, for ten Sundays, and started in yesterday with a bill that almost no manager could have brought together. On Sunday, too, the managers came out with a proclamation that is to be found in the advertising columns of THE MIRROR this week.

The managers neglect to state, however, that the White Rats did not organize until the Managers' Association was formed, and that the organization was made to assist the performers in protecting themselves against their employers. The managers have repeatedly denied that reductions of salaries were contemplated when they came together, but the evidence has not been overwhelmingly in support of this denial. They hired offices in this city for the general conduct of all but strictly local business, and they exacted, as has been said, a commission of five per cent. of a performer's salary for according to him the privilege of working for them, quite in the same way that, if you signed a note to whitewash a fence for a dollar, you would retain five cents for your courtesy in permitting him to work for you. The commissions which used to go to agents fell back into the pockets of the managers, and are said to have been counted upon to pay the rent and expenses of the offices.

Performers seeking engagement, who formerly would have gone to see an agent, were forced to go to the managers' offices, bow down to the negro woman who is established, like Cerberus, at the gate, and then to one never see anybody but the negro woman. The managers, of course, one of them, wrote a few weeks ago to two young actresses, asking them to call to see about a possible engagement. They called, but somehow they did not quite please the negro woman, and she kept them standing in the hall until they went away tired. It has been roundly hinted that the present system of calculating an actor's worth is not according to his reputation or drawing power, but on the basis of what his fares will be, what it should cost him to stop at a middle-class hotel, and how little more ought to satisfy him. And all this is done, it was said, for the good of the actors and quite unselfishly by the managers.

The White Rats, it is understood, will expect a merely nominal commission for engagements made through their agency, but the money thus gained will be devoted to a charity fund. They have made an issue of the five per cent. commission, and took their decisive stand last week simply because they construed the managers' wish to prostrate the special society of white mate concession, and they believed that it meant just so much more that would go in the same old way.

On Sunday the White Rats gave their first performances at the Academy of Music, this city, playing afternoon and evening to packed houses and taking, they say, nearly \$10,000. One patron is said to have paid \$2,000 in gold for a box, and many others, unadmitted, paid almost fabulous premiums. The bill offered was perhaps the most extraordinary on record in this city, showing in order Maurice Barrymore, Sam Bernard, Tim C'ronin, Dolan and Lenhart, who revived their old mind-reading act with great success; George C. Davies, the Raymond Musical Trio, Ezra Kendall, Dorothy Morton, Andrew Mack, James J. Corbett, J. Aldrich Libbey, Bobby Gay, Jay, Weber and Fields, De Wolf Hopper, Dan Daly, Henry Lee, and George Fuller Golden, a wonderful programme, as no one needs to be told. Mr. Golden made an eloquent address, setting forth the purpose of the Rats, the cause of the present fight, and what it was all about. He was cheered to the echo.

A Sunday morning paper had it on the authority of John C. Cronin, a lawyer for the managers, that they would sue the White Rats for breach of contract, but, as the Rats are not incorporated, it is hard to see just how they are to be attacked as a collective body.

D. F. Hennessey, manager of the managers' offices, told a Minton man yesterday that all their houses had been filled with satisfactory bills, that at least thirty-five weeks could be booked solid now by shifting the performers at present in service, and that the Rats had acted too hastily, for the commission would almost surely have been called off at the meeting on March 6.

E. F. Albee, general manager for R. F. Keith, practically echoed these statements, and added that the opinion didn't appear at the office of the Rats nor at their meeting of yesterday at Gramercy Lyceum, when there were so many in attendance that they couldn't get into the hall, many having to stand outside in the lobby. The Rats took in an additional bunch of new members on Sunday, including Charles Dickson,

Wright Huntington, George P. Alexander, William Mazur, Tenley and Simonds, Crane Brothers, Williams and Adams, Taggart and Cole, Dorothy Drew, Emma Carus, Marion Winchester, Myrtle Gale, Ray Bailey, Lillie Sutherland, Carmen Sisters, and Lawrence Sisters.

The Rats are negotiating for the lease of the theatres in many cities where there are no independent houses, and they say they have been assured of excellent backing from prominent local financial men.

Maurice Barrymore, in speaking of the situation, said to a reporter on Saturday:

If all the managers have been spending thousands of dollars in paying us big salaries and advertising us out of sheer loving kindness, then we have been getting rich under false pretenses. The public will be attracted for a while, then the present performers will go back to ribbon counters and street-car platforms. In vaudeville, far more than in the legitimate, the individual reputation of the performer fills a house. We may cut only for a time, but the managers finally must give the public what it wants or it won't go to see.

Of course, the few agents who have survived the organization of the managers' association struck a gold mine when the houses began to hustle for talent last week. To a man like Robert Grau, for instance, the situation proved not only an opportunity but a harvest. He met the difficulty thoroughly and didn't sleep for seventy-two hours. Mr. Grau himself is of neutral disposition in this matter, but when acts were wanted he took the matter promptly in hand and won a reward sufficient to entitle him to a vacation when peace is restored.

Some of the daily papers announce that the White Rats had secured rooms in the St. James Building, directly beneath those of the managers, but this was denied yesterday by the superintendent of the building, who said that no lease had been signed and that he thought none would be.

At one of their meetings last week the long-projected scheme for admitting women to the White Rats was finally put through, and this new branch of the order will be known as White Stars. The women already initiated include Lillian Russell, Fay Templeton, Amelia Summerville, Edna May, Virginia Earle, Edna Wallace Hopper, Jennie Yeamans, Bonnie Thornton, Mlle. Pilar Morin, Carrie Graham, Dorothy Morton, Dorothy Neville, Lottie West Symonds, Ellie Fay, Marie Leslie, Ruth Robinson, Kirtie Mitchell, Frances Redding, Carrie Behr, and Georgia Gardner.

D. F. Hennessey, manager of the Eastern office of the Association of Vaudeville Managers, yesterday issued the following statement:

The President of the White Rats in his speech at the Academy of Music yesterday that the statement that the White Rats insisted upon being booked through their own office was a lie. In response to Mr. Golden's assertion I wish to quote a letter, written on the official paper of the White Rats of America, and signed by Frank Labor, who is, I believe, the Secretary of the Rats. The letter reads as follows:

"S. K. Hopwood, City:

"Dear Sir:—I enclose you, under separate cover, contracts. You will kindly transfer the original to some other signature or accept of my signature. Notice of cancellation on all contracts extending over March 10, mentioned therein. Yours truly,

"FRANK LABOR, ...

"With Power of Attorney.

The contracts Mr. Labor enclosed were White Rat contracts.

This is not the only letter of this kind we have on file, but we quote Mr. Labor's in particular, because of his official position in the White Rats' organization.

I also quote a telegram, sent by Sam Morton, an officer in the White Rats, to Manager M. C. Anderson, of Cincinnati:

"NEWARK, N. J., Feb. 16, 1901.

"M. C. ANDERSON, Columbia Theatre, Cincinnati, O.:

"Yours received. In return will state that it is the duty of all White Rats to cancel all engagements from date of Feb. 9 made with Association of Vaudeville Managers, and have same made through White Rats agency. Remember this not for the team, but for principle. I, as well as all White Rats, am asking the support of such managers as M. C. Anderson, so you will address me Star Theatre, Cleveland, and express your views on matter at my expense no matter what the cost is.

"Believe me, your's most humbly,

"S. K. Hopwood."

"The original of this telegram is on file in our office here and can be seen by any member of the White Rats who doubts our statements. I think this fully proves which side has been doing the prevaricating in this instance," says Mr. Hennessey, and he continues:

"As to the statement that the White Rats will never surrender and are prepared to stand out against the managers, under any and all conditions, we can only say that Fred Titus and Lydia Yeamans Titus have come back to the managers, and started to work yesterday, at the Ensign Theatre, Cleveland; Ralph Johnstone, the trick bicyclist, and Mammie Remington solicited engagements and started to work yesterday at Shea's Theatre, in Buffalo, Montrell, the juggler, also solicited an engagement, and went back to work at Keith's Union Square Theatre yesterday. All of these people, and particularly the first two mentioned, were prominent in organizing the White Rats, and were among the most ardent of the leaders of the organization. Under the circumstances it is to be inferred that they at least were satisfied with the methods of booking employed by the managers of the Vaudeville Association. Regarding the statement made by the White Rats that Shea and Wilton had agreed to all their demands, we can only say that they deny this most emphatically, and have announced their intentions of abiding by whatever decision their brother managers in the Association may make in the present controversy."

In answer to the above, Frank Labor, secretary of the White Rats, said:

The contracts to which Mr. Hennessey refers were not White Rats' contracts, but Artists' contracts, such as the one I show you. You will note that the contract contains no mention of the White Rats nor of a five per cent. commission. It also provides that the agreement cannot be annulled without the consent of both parties thereto. I was authorized by certain performers to send the letter Mr. Hennessey quotes,

Privileges to Let. Vaudevillians Wanted.

Manion's Park—Klausman's Garden.

ST. LOUIS.

Manion Brothers have leased Klausman's Garden, opposite their beautiful park on South Broadway, and have concessions to let for both gardens for all manner of outdoor amusements, season 1901.

Vaudeville performers wanting engagements address

JAMES B. DONOVAN, Manager, care Manion's Park, or en route.

MANION BROTHERS, Proprietors, 8624 S. Broadway, St. Louis, Mo.

THE B. F. KEITH

International Circuit

Theatrical Enterprises.

E. F. ALBEE, General Manager.

Keith's Theatre and Opera House, Boston, Mass.

Keith's Union Square Theatre, New York.

Keith's Bijou Theatre, Philadelphia.

Keith's New Theatre, Philadelphia (now in process of construction).

Keith's Royal Princess Theatre, London, England (now in process of reconstruction).

The Keith Theatre, President: E. F. Albee, Proprietor.

All devoted to Mr. Keith's Original Idea.

Continuous Performance at

HIGH CLASS VAUDEVILLE.

The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.

All applications for dates must be made to

S. E. HODGSON, Booking Manager,

ASSOCIATION OF VAUDEVILLE MANAGERS,

St. James Building,

Broadway and 26th Street, New York.

HEADLINERS

WANTED FOR

VAUDEVILLE.

No acts too good. 20 weeks' engagement. Answer by letter only.

MANAGER, 30 West 11th St., City.

All correspondence will receive attention.

SKETCHES for Vaudeville work.

Generally have one or two on hand.

H. H. LEIDEMAN, P. O. Box 24, Brooklyn, N. Y.

CAICEDO KING OF THE WIRE.

216 East 11th Street, or White Rats Association

WANTED—Bright young actress wishes good money

before suitable for either high class vaudeville or for drawing room entertainments. No specialties or music, but probably some mimicry. Address with full particulars, MISS WHITNEY, Greenville, Conn., Box 14.

beginning September. They have signed with the Volunteer Regiment for this season, opening in March, signing both of these contracts in one day.

H. Winifred De Witt, who was known as Solaret when she did marvelous serpentine dances in vaudeville, was in town last Friday and Saturday.

This season Miss De Witt is general manager of P. F. Chase's vaudeville enterprises, including the Grand Mount Vernon, O., and the Burke and Chase vaudeville co. Her headquarters are at the Grand, Washington.

She is probably the only woman occupying such a position, and has proven herself more than equal to her difficult task.

G. Francis Denton has been compelled to cancel six weeks' work through New York State on account of throat trouble.

Violet Dale's singing and imitations were a delightful feature of the bill at Shea's Theatre, Buffalo, last week. She plays Shea's, Toronto, this week.

Konon Bishop is added to the vaudeville forces in Brooklyn this week.

Frank R. Wilcox telegraphs that all White Rats booked this week for Shea's Buffalo theatre have been "taken sick," but that another bill has been secured to take their places.

Manion Brothers, owners of Manion Park, St. Louis, Mo., who they have conducted successfully for several years as a summer place of amusement, have also leased Klausman's Garden, directly opposite the park, and are now letting privileges for all kinds of outdoor amusements, as well as engaging vaudeville talent for their large pavilions in these parks. The parks are excellently located and enjoy a large patronage. James B. Donovan, who last season managed the Manion, will again be in charge of the two enterprises.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. At the Chicago Opera House the vaudeville season has been a very successful one. The bill for Feb. 18-23 was a very good one, and the audience was very large. The bill for Feb. 24-29 was also a very good one, and the audience was very large. The bill for March 1-6 was also a very good one, and the audience was very large. The bill for March 7-12 was also a very good one, and the audience was very large. The bill for March 13-18 was also a very good one, and the audience was very large. The bill for March 19-24 was also a very good one, and the audience was very large. The bill for March 25-30 was also a very good one, and the audience was very large.

BOSTON, MASS. Boston vaudeville affairs took a most unexpected turn last week when the White Rats made a show of power at Keith's, and a perfect epidemic of colds, influenza, sprained wrists and sprained ankles broke out and all the Rats failed to show up for the performance Feb. 21. The two principal stars of the week, the Agostini Family and the Pageant of All Nations, were not affected. There was hustling in highways and hedges and enough emergency turns were found to fill out. For Feb. 22 Keith's announced the Agostini Family, the Pageant of All Nations, Bella Fox, Isabelle Truphart, Keefe and Mitchell, Belle Davis, Sydney Grant, Helen Reed Tice, the Mosher Brothers, Howard Brothers, the Nazzari, Charles Froedrick, Bowen and Blanchello, Burt and Lora, Korne and Ferguson, the Taro, Cyrenas Davis and Macquay, and the biograph. Music Hall has not been at all disturbed by Rattishness and the players who went out on a strike will soon be back for engagements here, as are Tebow's dogs and cats and Aniel, cartoonist. For Feb. 23 the other announced turns are: Russell Brothers, Billy R. Van's California Minstrels, Rockett Brothers, Cawthorne and Forrester, George W. Day, Lawrence and Harrington, Kaniza and Arno, Scher, Melting, Quintette, Whiting Sisters, Evans and White, Flora Sheddman's dogs, and the vitagraph. The Howard Athenaeum also has been unaffected by the onslaught of the White Rats. With Ernest Reher and the Strator Zouaves as features, the house Feb. 22 included West and Williams, La Tasha, Reed's terriers, Boyce and Granger, the Heltons, Agnes Barr, Marion and Dean, Lulu Thies, and Jennie Pearl. The combination is the Dainty Duchesses Burlesques, including Fields and Fields, Brown, Harrison and Brown, Joe and Nellie Diner, Russell and Tillyard, Harvey Sisters, Farrer and Oswald, and Annette Power. With the Tuxedo Club at the Lyceum Feb. 23 are Harris and Walters, Swan and Baird, Rodgers and Lauchmore, Cunningham and Smith, Bessie Phillips, Matthews, Bell, Gordon, and La Mar Sisters. The Kent-Santley co. goes to the Palace Feb. 24 and presents Boyce and Wilson, the Leonards, Charles Robinson, Polk and Trost, Barrington and Martell, Kitty Bingham, and Lettie Elliott. At Austin and Stuart's Feb. 25 are the Bonnetts, Cynthia Richards, Melford Sisters, Herules Wallon, the Thorns, Tom Fleming, Gordon and Lick, Sheridan and Forster, May Ward, Warren and Wade, Brothers Thistle, Wallace and Lamar, Trone, Walters, the Corners, and Ed Brown.

PHILADELPHIA, PA. The strike of the White Rats reached this city at Keith's on Feb. 22, when the following people were suddenly "taken ill" and noticed: Sam Bernard, Stanley and Wilson, Grapewin and Chance, McPhee and Hill, Harmony Four, the Fields, and Robert and Mayday. Those remaining in the bill were The Girl with the Auburn Hair, Belle Davis, Electra, May De Sousa, Dan and Lizzie Avery, Gaspard Brothers, and Couvier. The programme was filled in big make-shifts, and Maude Courtney, "of the old songs," Henry Lee looked like week in Cleveland, but will not appear. Frank Howe, manager of the Walnut Street Theatre, is supporting the White Rats, and proposes to give a benefit to aid them at the Academy of Music. The headliners for Keith's Feb. 23 are M. E. Curtis in "Sam" at the Herald Square Hotel, and Marshall P. Wilder. Others are Lizzie Evans and co., Charlie Vance, Jenny Eddy Trio, Martine Brothers, Ella Chapman, Pierce and Gilbert, Schuyler Sisters, Balchandra Family, Malloy Brothers and Brooks, Kane's terriers, St. Stebbins, and the biograph. Business large. Mrs. Clement Drexel Biddle's debut at the Grand Opera House, while it attracted business, was a disappointment. The attraction this week is the Lafayette Show, with Lafayette, Wormwood's dogs and monkeys, James J. Morton, Kelly and Ashby, Stine and Evans, Howard and Bland, Smith, Bory and Co., Harry Montgomery, Maud Meredith, and the Farleys, crowded houses. May Howard co. 49. W. E. Watson's American Beauties are at the Lyceum Feb. 22. Jeanette Dupre, Mildred Murray, Spencer Brothers, W. F. Allen, Lussard Brothers, George H. Diamond, and Gertrude Keith are in the bill; long-patience Charles Cracker, Jacks 49. Mrs. Biddle's Star Barnes and Martell's Dainty Fance Burlesques held the fort to good patronage Feb. 22. Among the specialties are Morrissey and Rich, Carroll and Ellston, Eddie De Voe, Young and Irving, the Grubmans, and Leon Sisters. Harry Williams' Imperial Burlesques last week at the Trocadero, changed to the Kensington Feb. 22, with excellent prospects. May Howard co. 49. Empire Theatre, Frankford, under management of Paul S. Furman, attracted profitable business for opening week with good prospects for a successful career. Feb. 22: La Graciosa, Maude Courtney, John Mann, Rhea Silberman, Bartell and Morris, Swan and O'Day, Carmenella, and J. W. Hampton's dogs.

NEW YORK, N. Y. Manager P. E. Chase, of the New Grand Opera House, Feb. 22, announced that, which commenced to large audiences. In the bill are the Newsky Troupe, Cecelia Schaeffer, Johnson, Dav-enport and Loretta, Cressy and Bayne, Bertie Fowler, Louise Dresser, Jack Norworth, Weston and Herbert, and the comedians. The Kanyo Family Burlesques will at Kerman's Lyceum on Feb. 22. Those billed are Frank Bush, the Kimuras, Harry Hastings, Kilo and Walton, Weston and Bessley, Princess Kilo, Niblo and Riley, and Comedly Sisters. The City Club next week, announcing three performances daily, and one at midnight. Rush's French Beauties, with the Take-wan Jans, Operetta's Living pictures, and Mildred Howard and Grey all the bill. Allie Kiblen, Clark and Emmerson, and the comedians. The Kanyo Family Burlesques will also appear. Watson's American Beauties will follow, with three performances on the opening day. Items: Manager Chase, of the New Grand, has abandoned his comic opera project for the summer months, but intends carrying on the Lyceum, and will extend the time scheduled for the usual closing. He may affect the summer stock co., as he intends to cut prices in 20 to 25 cents at night to all reserved seats; matinees, 10 to 25 cents. Walter, Stetson and Margaret Le Mar have a success in their tour of the balcony scene of Romeo and Juliet, which they have named A Falling Star.

ALBANY, N. Y. Proctor's Grand P. Proctor, manager, P. F. Nash, resident manager. Everybody thought that last week's business would be the best, but the bill for Feb. 18-23 was a very good one. The bill is stronger and patrons are not slow to know it. Charles Sweet as the musical burglar is witty and his act bulges with laughs. Carroll Johnson proves himself a master of minstrelsy. Florence Reed has a good monologue. John and Henry Dillon were clever gymnasts. Coming Feb. 22: George Thacher, Eleanor Falk, Willis Family, Mr. and Mrs. Joe Keaton, and the Aborns. Gaiety Theatre (Agnes Barry, manager): Watson's American Beauties to largest houses of season Feb. 18. The bill: Mildred Murray, Lussard Brothers, Spencer Brothers, Dupre and Lyle, Allen and Appleton, and Diamond and Marsh. Rose Sydell's London Belles Feb. 18-20 are doing a fine business. The principal feature is the acrobatic work of the Niblo Sisters. The Van Coes, clever imitators, team. Billy Hart, Marie West, and Esther Sisters, and James A. La Clair are in the bill. Dainty Fance Burlesques Feb. 21-23. Items: General Manager Fines and Maurice E. McLoughlin, formerly of The Minion, arrived here on Monday. Mr. McLoughlin is soon to assume the management of the new Proctor house in Montclair. Among the White Rats who opened at Proctor's Feb. 18 were Charles R. Sweet, Carroll Johnson, Gaiety and Platt and John and Henry Dillon. They worked Monday, Tuesday and Thursday morning that they were sick and could not play that night. Word was sent to New York, and Daniel Bandman and co., Stanley Whiting, and local talent filled out the week.

PROVIDENCE, R. I. Keith's Charles Lovenberg, resident manager, Feb. 18-23 opened to a large audience, and there was very little other than performances. Bella Fox was featured. She looked very pretty in her rich costumes, and sang acceptably. The hits of the bill were made by Ed Davis and Inez Macaulay in a burlesque, Feb. 18-23, and by Charles Eze Alice Raymond and John Kirkman, Feb. 19-21. Bill, Willis P. Sweetnam, Streator Zouaves, Frenchell and Lewis, Le Roy and Levanon, St. Stebbins, Dick and Alice McAvoy, Rome and Ferguson, two Cyrenas, and the Jeffersons. Feb. 22-23 the bill with the Auburn Hair, Edeline Girard and co., Brandon Hurd and co., Stilling and Bellevue, two Andalusians, Anderson Quintette, Three Gardiners, Joe Goetz, Lovenberg

Sisters, O'Brien, Jennings and O'Brien, John H. Kelly, and the biograph. Grand Opera House (George H. Burt, chiller, manager): Two burlesques, a series of living pictures, and good specialties made up the entertainment given by The Utopians to large houses Feb. 18-23. The bill contained Garnold and Gillmore, O'Dell and Peck, Probel and Edge, Whiting and Whiting, three Hickman Brothers, and Lubin's cinematograph. The City Sports Feb. 22—Olympic Obit and Nathanson, managers: Matt Flynn's Big Sensation co. opened a week's engagement here Feb. 18 to large and well-pleased houses. The entire show was good, and the best seen at this house in a long time. Besides two elaborately staged burlesques, an olio of decided merit was given. Specialties by Adams and Kelly, Courtney and Nelson, Dave Conroy, Keeler and Nichols, George Brothers, and Grady T. Lo. Little Egypt Burlesques Feb. 22. HOWARD C. RUFLEY.

MILWAUKEE, WIS. Shea's Grand Theatre: Big crowds were delighted by a fine bill Feb. 18-23, with Jessie Barthel Davis as the bright particular and the song beautifully. Probel's dogs, masked as human beings, were funny. Pete Baker was popular. Mr. and Mrs. Jackson gave an enjoyable sketch, as did Reilman and Moore, while James Richmond delivered a few changes on his monologue. The bill was a fine sight with wire act, Violet Dale sang sweetly, DeBorrell, Stephens and DeBorrell were pleasing, and the cinematograph closed the bill. Court Street Theatre: Watson's Oriental Burlesques Feb. 22 showed the Takasawa Jans, Etna Victoria, Evans and Vidgen, Eyne and Pandy, and Howley and Leslie. Bon Ton Burlesques Feb. 22—Niagara Theatre: N. D. Hale and his burlesque venture did not last out the second week, owing to poor attendance, and closed prematurely Feb. 18. He will take his co. on the road.

ST. LOUIS, MO. Managers Middleton and Tate are coming money at the Columbia. The White Rats are not bothering them and business is always rushing at their pretty continuous house. The bill Feb. 18-23 was well balanced and enjoyable. Will H. Fox was an old favorite well received. Allison Troupe presented a good burlesque turn. Barnes and Shoon had a funny sketch. Week Feb. 23: McIntyre and Heath, William Galati Burlesques, Strander and Witter, La Gette, Louise Barry, Bum Bum Trio, Smith and Campbell, Carleton and Holland, Maud McIntyre, Tazze and Daniels, Warren and Howard, McFarland and Murray, and the biograph. How and Barnes Feb. 24 closed the bill. The enormous business at the new Standard the opening week, Feb. 17-23. For week Feb. 24 Manager Butler has Hattie and Seamon's A Social Maid. The other Edwina and May Whitmore, Rickel and Watson, Jeannette La Beau, George Babler, William Galati Burlesques, Strander and Witter, La Gette, Louise Barry, Bum Bum Trio, Smith and Campbell, Carleton and Holland, Maud McIntyre, Tazze and Daniels, Warren and Howard, McFarland and Murray, and the biograph. How and Barnes Feb. 24 closed the bill. The enormous business at the new Standard the opening week, Feb. 17-23. For week Feb. 24 Manager Butler has Hattie and Seamon's A Social Maid. The other Edwina and May Whitmore, Rickel and Watson, Jeannette La Beau, George Babler, William Galati Burlesques, Strander and Witter, La Gette, Louise Barry, Bum Bum Trio, Smith and Campbell, Carleton and Holland, Maud McIntyre, Tazze and Daniels, Warren and Howard, McFarland and Murray, and the biograph. How and Barnes Feb. 24 closed the bill. The enormous business at the new Standard the opening week, Feb. 17-23. For week Feb. 24 Manager Butler has Hattie and Seamon's A Social Maid. 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Duo-Baritone. Address: Mirror.

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As-Tenor in Private John Allen.

BARRINGTON, ETHEL
Leads. Doyle's Stock Co., Nashville Tenn.

BECKWITH, WILLIAM G.
Leading Juvenile. Re-engaged. Doyle's Stock Co., Nashville, Tenn.

BRADLEY, LEONORA
Second season Castle Square Stock Co., Boston.

BRANDON, ETHEL
The Fluffy, N. C. Goodwin's When We Were Twenty-one.

CAMPBELL, EMERIN
Ingenu. Laughing the Whirlwind Co.

CARIART, JAMES L.
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CLAXTON, BEAUMONT
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Permanent address. Actors' Society.

CRESCY, ELSIE
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DAVENPORT, ZELIE
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DENHAM, GEO. W.
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DIXEY, HENRY E.
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DUNBAR, ERROLL
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HOYT, ETHELWYN
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KERR, FREDERICK
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KEENAN, HARRY G.
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LA HARTE, ROSE
The Amer. Opera Co.

LEE, ANY
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MADISON, OLIVE
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MILLARD, LAURA
American and Colonial Exchange, Carlton St., London.

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NEWSON, CHAS. F.
Juveniles, Characters. Address: Mirror.

PARSON, EVELYN T.
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Fritz. Report of Bentzen.

PITT, MARGARET DIBDIN
Stock Star. Pawtucket, R. I.

PITMAN, JAMES R., JR.
At Liberty. Juveniles, Light Comedy. Address: The Players.

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Address: 10 East 45th St., N. Y.

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Alice	Countess	Repertoire	1	From Sire to Son	Jas. Hardy	Stock	12	Quo Vadis	Vincent	Stock	24	
Alone in London	Sometime	Repertoire	1	For Revenue Only	John Knowall	"	12	"	Petronius	"	4	
As You Like It	Orlando	Modjeska	25	Fate	Franklin	"	12	Romance of a Poor Young Man	Mannell	"	9	
Antony and Cleopatra	Octavius	Stock	1	Forgiven	Diamonds	"	12	Rosedale	Dr. Leigh	"	9	
Adrienne Lecouvreur	Madame	Modjeska	17	Galley Slave	Norcott	"	14	Romeo	Bohr	Stockwell	1	
Across the Palace	Count Baker	Stock	29	German	Fitzgerald	"	8	Romeo and Juliet	Perrotto	Stockwell	12	
Avant Jack	French	"	4	Held by the Enemy	Col. Prescott	Stock	10	Romany Eye	Jack Hearne	"	12	
A Romance of a Mill	Miller	Repertoire	1	House with	Alfred	"	10	"	Paul	"	12	
A Social Highwayman	Jeffrey	Stock	8	Green Blinds	Meeker	Tour.	50	Streets of New York	Fairweather	Repertoire	10	
A Night Off	Jack	Modjeska	10	Humbler	Dick Fodds	Repertoire	8	"	Adam	"	10	
A Celebrated Case	Reynold	"	10	Hamlet	Laertes	Haworth	16	"	Fairweather	Stock	10	
Around the World in 80 Days	Fogg	"	2	"	First Actor	"	16	"	Bloodgood	"	26	
Bag of Gold	Leon	Repertoire	1	"	Hamlet	Stock	10	"	Ralph	Davis and	96	
Brother for Brother	Glyndon	"	15	"	Jim Knickerbocker	Repertoire	1	"	Morley	Stock	96	
Belle Brandon	Brandon	Stock	4	"	Imaginar	Stock	14	"	Col. West	"	9	
Baron's Wager	Col. Warner	"	12	"	Lucas	"	8	"	Livingstone	"	9	
By Order of the Tsar	Loris	"	12	"	Jekyll and Hyde	"	8	"	Barotti	"	9	
Chipsa	Montcalm	"	10	"	Jim the Penman	"	3	"	Arthur	"	8	
Caste	D'Alroy	Repertoire	1	"	Lady of Lyons	Repertoire	1	"	Latidier	"	24	
Col. Sellers	Hawkins	"	6	"	Linwood	Milton	10	"	Samson	Repertoire	16	
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Colon Hollow	Armand	Tour	220	"	Michael Strogoff	Bonaparte	14	"	Tom Ferguson	Nobles	12	
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Cordean Brothers	Louis and Evelyn	"	22	"	O'Dowd	Repertoire	8	"	The Ensign	Ensign	"	32
Don Cesar de Buzan	Don Cesar	"	22	"	Maline and Georgia	Lieut. Howe	16	"	The Unknown	Reertoire	3	
Davy Crockett	Crumpion	"	8	"	"	Stockwell	16	"	Pollard	Nance	"	9
Damon and Pythias	Pythias	"	12	"	"	Stockwell	9	"	The Jewess	Joseph	"	11
Dr. Bill	Sir Jeffrey	Repertoire	31	"	"	J. J. Dow	9	"	True to Life	Baldwin	"	8
Davy Crockett	Davy	"	12	"	"	Stock	8	"	The Chair Invisible	Tom	"	10
Damon and Pythias	Pythias	"	12	"	"	Modjeska	250	"	The City of New York	Saunders	"	8
Drifting Apart	Sir Jeffrey	Repertoire	31	"	"	Mortimer	10	"	The Wife	Rutherford	"	12
Dr. Bill	Dr. Br. w	Stock	10	"	"	Van Keller	10	"	The Silver King	Wilford	"	12
Diplomacy	Servant	"	8	"	"	Dr. Weber	10	"	Ticket of Leave	Denver	"	12
East Lynne	Movert	Repertoire	8	"	"	Marchant	12	"	The Still Alarm	Man	"	12
"	Lexicon	"	35	"	"	Duncan	10	"	The Idler	Jack Manley	"	10
Engle's Nest	Jack Trail	Stock	12	"	"	Malcolm	10	"	"	Mark Cross	"	10
Forget Me Not	Servant	"	4	"	"	Ross	2	"	"	Prince	"	10
Faust	Baronetto	Repertoire	11	"	"	"	6	"	"	"	"	10
"	Wagner	Stock	10	"	"	"	10	"	"	"	"	10
"	Mephisto	"	10	"	"	"	10	"	"	"	"	10
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SOME of the Things

SOME of the Papers have said:

Lester Lonerger showed himself an earnest and intelligent actor, *Detroit Free Press*.

L. L. played the role with good judgment and artistic finish. *Detroit News*.

In a superior and masterful manner distinguished himself. Alan Dale, N. Y. World.

It was a masterly piece of work. Mr. Lonergan is a strong man in our theatrical world. San Francisco. Call.

Mr. Lomenagan's March 27th was excellent. His voice is well schooled and he goes from the bonhair of Elizabeth to the field of Pansinane with eminently appropriate modulation. Louisville Courier Journal.

Upon Mr. Lomenagan the severe task of impersonating Angelo was laid, and it is fair to say that he acquitted himself with credit. *Mr. Clapp, Boston Advertiser.*

Mr. Lehergan is one of the best young romantic actors we have. He reads well, acts gracefully and naturally and has enthusiasm. Peter Robertson, San Francisco Chronicle.

His Armand was clean cut and forceful, keyed to the same lofty tone as Modjeska's own delicate characterization. *Chicago Record*.

The finest characterization in the presentation was that of Mr. Loneragan's Octavius Caesar. Here is a Roman with the force, the dignity, the grace, the repose, and yet the fine modesty that have perfected our mental conceptions of blood and quality as well as of mind.

our mental conceptions of blood and quality as we have read in the pages of history. Not all Romans were like this, to be sure, but for the sake of an ideal if we care for one, let us hope that young Octavius was fashioned thus. Austin Latchaw, Kansas City Journal.

Mr. Lomergan played Joseph, Leah's lover, with considerable grace and intelligence. The *London Standard* and *Times* gave him credit for his performance.

Mr. Lonergan is admittedly the best leading man this stock company has ever had. *Toronto World.*

Mr. Longmire came to Kansas City with a reputation that his work yesterday showed was no mischance. Kansas City Star.

This Petronius is not only a man of aesthetic taste and cultured ideas, but he is also a man who thrives and a man who gains dignity from the consciousness of his own superiority. Louis Shouse, R. O. Times.

Mr. Longman's Hamlet is a careful, highly creditable and interesting one. Austin Latchaw, Kansas City Journal.

The expectations of Lester Lonigan's chief friends could hardly have compassed the realization of his performance of the Prince of Denmark. His rendering was musical, intelligent, with force suppressed; his action graceful, his voice attuned to the

presence, and when generally his voice is heard, to the ex-
istence of blank verse. The sailor can ask to be re-
membered more pleasantly while in stock work than
in the sable cloth of Hamlet. Walter Sanford, Kan-
sas City Star.

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